

YOLK LEONARD W-  
GENERAL INFORMATION

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SCULPTORS-V  
(BUSTS)




# Statues of Abraham Lincoln

Leonard Wells Volk  
General information

Excerpts from newspapers and other  
sources

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# LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor  
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FORT WAYNE, INDIANA

April 12, 1943

## LEONARD WELLS VOLK, 1823-1895

The story of sculptural art in America, as it relates specifically to Abraham Lincoln, begins with the life mask of Lincoln, created by Leonard Volk. It is impossible to exaggerate the importance of this study which was supplemented by a cast of Lincoln's bust, made at the same time of the above study and casts of Lincoln's hands made a few weeks later. The whole background of the more than sixty heroic bronze statues and countless busts of Abraham Lincoln reach back to Volk's original creations.

Leonard Wells Volk was born at Wellstown, New York, on November 7, 1823. Very early in life the boy determined to become a sculptor, and as his father, with whom he worked, was a marble-cutter, he received his preliminary training at home. Leonard Volk's first professional venture was in St. Louis where he opened a studio and among his first studies was a bust of Henry Clay. Young Volk married in 1852, a first cousin of Stephen A. Douglas. It was Douglas who provided for Volk's art training in Rome.

Upon his return from Europe in 1857 Volk opened a studio in Chicago on Clark Street, opposite the Sherman House. His first production was a bust of Douglas. For several years he was president of the Academy of Design in Chicago, which he helped to establish, thereby making definite contributions to an appreciation of art. His last work was a bronze figure of General Shields, placed in the National Hall of Statuary at Washington.

It is fortunate, indeed, that Volk has left us some of his reminiscences of Abraham Lincoln, especially with respect to the making of both the mask and bust studies, as well as the occasion when the casts of the hands were produced. As early as the Lincoln and Douglas debates, it appears that Mr. Lincoln promised Volk he would give him a sitting for the purpose of making a mask, but it was not until two years later when Lincoln was in Chicago, trying the Sand Bar Case, that the promise was fulfilled.

### *The Mask*

The life mask (not a death mask) was made in April, 1860 on the top floor of the old Portland Block, in Chicago. We have Mr. Volk's own words as to the application and removal of the plaster to Mr. Lincoln's face in these words:

"The drying of the wet plaster on the face required about an hour, during which Lincoln was both patient and merry. It was difficult to remove without injury, the cheek bones being higher than the jaws at the lobes of the ears. He bent his head and worked it gently off with his own hands. The process made his eyes water, as the plaster carried away with it some of the fine hair of the temples."

Mr. Volk, later on, idealized the mask, showing Mr. Lincoln with a luxurious growth of hair and expressive eyes, but still retaining the same size and form of the original mask. This study was designed especially for a wall piece.

### *The Bust*

It may not be generally known that at the time the mask was made, Sculptor Volk also made measurements of and modeled Lincoln's neck, shoulders and chest. These studies from life served as sources for the making of his bust of Lincoln to be used as a companion piece with his bust of Douglas. Mr. Volk also has written about this episode in these words:

"In the final sitting Lincoln removed his coat, waistcoat, and upper underclothing, and stood without a murmur for an hour or more while the sculptor modeled his breast and shoulders."

The Lincoln National Life Foundation is in possession of an original letter written by Volk to Hennecke & Co., of

Milwaukee, on March 6, 1890, in which the sculptor gives some interesting information about the disposal of this first bust. He says, "In regard to the bust of Abraham Lincoln for which he gave me sittings in April 1860, just before his first nomination for the Presidency which I afterwards executed in Statuary Marble in this City (Chicago). The Crosby Opera House Company purchased it at one thousand dollars and allowing it to go to the Paris Exposition of 1867. Before its departure and while in the Crosby Art Gallery, Mrs. Lincoln, paying a visit there, saw it the first time, and threw her arms around the neck and declared it the most perfect portrait of her husband ever made. After its return from Paris it was purchased by subscription from a few gentlemen including the late Isaac N. Arnold and presented to the Historical Society and soon after destroyed in the great conflagration, together with the original draft of the Emancipation Proclamation fastened in the wall just above it."

Lincoln students have come to know the different bust studies by Volk as the "short bust" including little but the head and neck; the "nude bust" showing in addition, Lincoln's shoulders and chest as moulded from life and actual measurements made; and the "draped bust" decorated with the classic draperies on the shoulders.

### *The Hands*

It was not until after the nomination of Abraham Lincoln to the Presidency that Volk conceived the idea of making casts of Lincoln's hands. He went to Mr. Lincoln's home in Springfield, Illinois and there on the Sunday after his nomination for the Presidency made the famous casts. We also are fortunate in having Mr. Volk's own words about the making of these casts:

"Desiring that he should hold something in one of them, the nominee for president of the United States went to his little woodshed, took the saw, that was used in preparing the firewood, and cut off a piece of broom handle, returning whittling its end with a knife. While the plaster was drying on the hand clasping the bit of broomstick Mr. Volk detected on the thumb of the left a scar. 'You have heard me called a rail splitter,' said Lincoln, 'Well, one day while sharpening a wedge on a log the ax glanced off and nearly took the end of my thumb off. That's the scar.'"

### *The Statue*

When Volk went to Springfield for the purpose of making casts of Lincoln's hands, he also anticipated as early as this, a life-size figure of the President. He stated that besides the casts of Lincoln's hands, he took back to Chicago the identical black alpaca, campaign suit worn by Lincoln during the debates, a pair of Lynn, newly made, pegged boots and four negatives made in Butler's photography gallery at Springfield. According to Volk "the views were front, rear, and two flanks." Later on all of these personal items, except the casts of Lincoln's hands, were lost in the Chicago fire.

There are at least three different full length studies by Volk, each of which the Foundation is pleased to possess in statuette size. One of these is of special interest as it incorporates all of Volk's original studies, even including the hands cast at Springfield with the right one grasping a stick. The first heroic statue of Lincoln by Volk was completed in 1876 and placed in the State House at Springfield. A heroic bronze statue of Lincoln was executed for the city of Rochester, New York in 1890.

Note: This is the ninth of a series of biographical sketches on the ten persons selected by the Foundation Advisory Group for enrollment on the Lincoln Recognition Roster.





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225 LOOKOUT DRIVE  
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LEONARD WELLS VOLK SCULPTOR  
1860 in STUDIO

Made Lincoln LIFE mask







# LINCOLN LORE

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Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

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## BUSTS OF LINCOLN BY VOLK CREATED IN 1860

The substance of Lincoln feature articles which appear in the daily press is usually reflected in the contents of the correspondence which comes to the Lincoln National Life Foundation. Any item which calls attention to some supposed Lincoln rarity, with a monetary value estimated at a considerable sum, is bound to result in treasure hunts in dusty attics for similar pieces.

The *New York Times* for March 6, 1949 called attention to a Volk bust of Lincoln valued by the owner at \$50,000. This exceedingly high appraisal is incentive enough to bring out of hiding for observation and valuation, scores of discarded pieces of old statuary made by the famous artist Volk, and busts of Lincoln made by any other sculptor as well. Inquiries are already reaching the Foundation about the valuation of Lincoln statuary and a letter now before the editor of *Lincoln Lore* states, "I believe I have a duplicate of this bust, insured for \$50,000 by its owner. . . . I am taking the liberty of writing you for any advice as to whom to contact for selling same?"

Just what evidence was used by the owner of the bust mentioned in the *Times* to arrive at the valuation of \$50,000 is problematical inasmuch as he admitted that he had paid but \$5.00 for it originally. The bust is described as "a beardless plaster bust of Abraham Lincoln done in 1860. . . . Imprinted on the bust is the name of the sculptor Leonard W. Volk."

A statuary company in Boston advertised in 1909 replicas of the Volk smooth face Lincoln, 14 inches high at \$2.00. A Chicago firm more than twenty years ago offered one 24 inches high for \$6.50. It is difficult to visualize a plaster bust of Lincoln by Volk in any design now bringing over \$50, to say nothing of \$50,000.

A story of the evolution of Volk's works on Lincoln, from the original life mask made in 1860 to the variant studies of the full-length figures and contemporary replicas, would "fill a book." Even confining the data to a compilation of the many different models would take more space than this bulletin allows. Just a brief identification of nude beardless busts made as early as 1860 will be attempted.

### Heroic Size Nude Bust

Volk's application for a patent on the life size nude bust originating with the mask, reached Washington on May 17, 1860, the day before Lincoln was nominated for the presidency. The application was accompanied by a picture of the bust which picture was signed by Volk and witnessed by Hiram Joy and John Vanannan. The application was numbered 1250 and captioned "Leonard W. Volk Design for a Bust of A. Lincoln." Attached to the picture was a statement entitled "Specification forming part of Design No. 1250, dated June 12, 1860," the day on which the patent was issued. The statement follows:

"To all whom it may concern:

"Be it known that I, Leonard W. Volk, of the city of Chicago, in the county of Cook and State of Illinois, have made or produced a new and original Design in Round Relief of a Bust Representing Hon. Abraham Lincoln, of Illinois; and I do hereby declare that the following is a full and exact description of the same.

"A 'Hermes' bust, viz., head, shoulders, and breast cut off below the pectoral muscles and without drapery or covering of any kind, the head slightly elevated and turned to the right.

"What I claim as my production, and desire to secure by Letters Patent, is—

"The design for a bust as above described, and represented in the accompanying print.

LEONARD W. VOLK.

Witnesses:

Isaac D. Arnold,  
E. B. McCagg."

The photograph of the bust which was made a part of the description of the patent issued, definitely places the completion of this bust several days before the application was received in Washington on May 17, 1860. The picture reveals that a card had been attached to the right side of the bust for photographic purposes bearing this inscription "L. W. Volk, Sc. 1860." Whether or not the bust was actually inscribed at this time is problematical. Obviously it could not have carried the patent date which was not known until the patent was granted nearly two months later.

This heroic nude bust measured 15 inches from the base of the bust to the point of the chin and 10 inches from the chin to the top of the head or 25 inches overall. After the patent was granted the date "Patented June 12, 1860" was imprinted on the right side of the bust and the inscription "L. W. Volk, Sculptor, 1860" was inscribed on the left side. This is the same design that was placed in a niche in the church at Hingham, England and dedicated on October 15, 1919.

### Cabinet Size Nude Bust

The second stage of the nude Volk Bust was a cabinet size replica study. Apparently one of the earliest, if not the first one, was presented to Mrs. Abraham Lincoln. Mr. Volk was in Springfield, Illinois the day the President was nominated on May 18, 1860, and recorded this incident about his visit to the Lincoln home on that day: "I gave her (Mrs. Lincoln) a cabinet-size bust of her husband which I had moulded from the large one." This statement while giving primacy to the heroic copy does indicate that this cabinet size bust also preceded the patent. This smaller bust, of course, would also be lacking a patent date. Members of the Lincoln family are not informed as to what became of this presentation copy. Mr. Wilfred Thomas now has in his possession a copy of the cabinet size nude bust which he exhibited at the New York State Library at Albany in 1947. This bust however has the patent date inscribed upon it which would place it later than June 14, 1860.

### Composite Busts

Leonard Volk's patent had not been issued a month before he discovered that it was being infringed upon by a vendor who was selling busts made by Volk's Lincoln head imposed on the shoulders and chest of Henry Clay. Volk immediately followed the vendor to his shop and with a mallet not only broke the newly made busts in stock but also the mold that was being used. Volk was brought before a magistrate and fined six and one-quarter cents for the use of the mallet. The *Boston Morning Journal* for July 4, 1861 printed a detailed story of the incident copied from the *Crayon*. How many of these composite busts were distributed before Mr. Volk began using the mallet is not known.

Later copies of the nude busts of 1860 were cut in marble and cast in bronze, but these later studies can in no way be confused with the plaster copy recently discovered in New York on which a fabulous appraisal has been placed.





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## THE HANDS OF LINCOLN

The hands are often used as the symbol of labor and Labor Day should offer a congenial atmosphere for a monograph on "The Hands of Lincoln." In his famous speech at the Wisconsin State Fair in 1859 Lincoln said:

"As each man has one mouth to be fed, and one pair of hands to furnish food, it was probably intended that that particular pair of hands should feed that particular mouth."

Up to the time that Lincoln was in his middle twenties all of his earnings had come from manual labor and his hands bore the brunt of providing for his livelihood. But the surgeon, the sculptor, the artist, the musician and all who succeed by the mastery of a delicate and unerring touch are also largely dependent on the hands to carry out the dictates of the mind.

Lincoln lived in a day when the phrenologists and the palmists interpreted and divined through observing bumps and lines on head and hands respectively, all done in the name of science. The palmists are still with us but some of them prefer to be known as "analysts of the human hand." One of these advanced palm readers came across the casts of Lincoln's hands about fifteen or twenty years ago admitting that to her it was "the climax of hand study" and concluding that "such greatness was revealed in Lincoln's hands that it would have been impossible for Lincoln not to have cut a heroic swath in history." Some of her deductions are of interest although we rather suspect that the identity of the hands and some of the general characteristics for which Lincoln is famous were known to her before the analysis of these particular hands were undertaken. She approached her study on the assumption that with persons who are right handed the left hand denotes "natural bent and is a clear guide to your career" and the right hand shows "what you have done so far and whether in addition to your work you have responded to your creative force." The analyst was especially struck by the marked difference between Lincoln's hands "the left hand gaunt and rugged in structure looked years and years older than his right."

Preliminary to the Chicago Wigwam Convention which nominated Lincoln, Leonard Volk, who had already made a life mask of Lincoln arranged to make casts of his hands at his home in Springfield on May 22. While Mr. Volk was on his way to Springfield he learned that on that very day, May 18, Lincoln had received the Republican nomination for the presidency. We are fortunate in having in Volk's own words this account of the making of the casts:

"By previous appointment I was to cast Mr. Lincoln's hands on the Sunday following this memorable Saturday, at 9 a.m. I found him ready, but he looked more grave and serious than he had appeared on previous occasions. I wished him to hold something in his right hand and he looked for a piece of pasteboard, but could find none. I told him a piece of round stick would do as well as anything. Thereupon he went to the woodshed and I heard the buck-saw go and soon he returned to the dining room (where I did the work) whittling the end of a piece of broomhandle. I remarked to him that he need not whittle the edges. 'Oh, well,' he said, 'I thought I would like to have it nice.'

"When I had successfully cast the mold of the right hand grasping the piece of broomstick, I began the left, pausing a few moments to hear Mr. Lincoln tell me about a scar on the thumb. 'You have heard them call me a railsplitter and you saw them carrying rails in the procession last evening. Well, it is true; I did split rails, and one day, while sharpening a wedge, on a log, the axe glanced and nearly took the end of my thumb off and there is the scar you see.'

"The right hand appeared swollen as compared with the left on account of excessive handshaking the evening before. The difference is distinctly shown in the cast."

Returning to Chicago Volk used the hands as models to be studied in the creation of an heroic statue of Lincoln and later on other sculptors were calling for the casts. Five days after Lincoln's assassination *The New York Tribune* carried the following notice about a cast of the martyred president's right hand:

"Messrs. Leconte & Dirne, No. 214 William St., have a mold of Mr. Lincoln's hand, taken from life, casts of which in plaster are for sale at Ball, Black & Co.'s, Broadway. The hand is closed over a round stick, and is, unquestionably, a very perfect representation of the original. We presume it to be the same as that referred to by a correspondent in another column, as taken by Mr. Vaux (Volk) of Chicago, soon after Mr. Lincoln was first chosen President. The cast has been displayed in Ball & Black's window, where it is attracting a good deal of sad interest."

William Dean Howells tells of a tragic episode which occurred in the home of James Lorimer Graham one evening when a group of friends were being entertained. The bronze cast of a hand lay upon a shelf in the room where they had assembled and Edwin Booth observed it and enquired, "Whose hand is this, Lorry?" as he took it from the shelf and admired it. Mr. Graham appeared not to have heard the question but again the question came, "Whose hand is this?" All that was left for the host to reply was, "It's Lincoln's hand," and as Mr. Howells observed, "The man for whom it meant such unspeakable things put it softly down without a word."

These original casts of Lincoln's hands are preserved for posterity in the Smithsonian Institute at Washington. The descriptive card referring to the life mask and casts of Lincoln hands reads:

"This case contains the first cast made in the mold taken from the living face of Abraham Lincoln by Leonard W. Volk, sculptor, in Chicago, in the year 1860; also the first cast made in the molds from Lincoln's hands, likewise made by Leonard W. Volk in Springfield, Ill., on the Sunday following Lincoln's nomination for the presidency in May, 1860. Also the bronze cast of the face mold and bronze casts of the hands. Presented to the government of the United States for deposit in the National Museum by thirty-three subscribers."

Edmund Clarence Steadman wrote a poem of twelve stanzas entitled "The Hand of Lincoln" which is well known to Lincoln students. Thomas Curtis Clark wrote a poem of but twelve lines under the same caption, appearing in the book *Lincoln—Fifty Poems*. Clark explains that it was "written upon seeing a bronze of Lincoln's hand at the Art Institute in Chicago."





## The Lincoln Life-Mask and How it was Made

BY LEONARD W. VOLK.

REPRINTED FROM THE CENTURY MAGAZINE FOR DECEMBER, 1881.  
—BY PERMISSION OF THE CENTURY COMPANY.

My first meeting with Abraham Lincoln was in 1858, when the celebrated senatorial contest opened in Chicago between him and Stephen A. Douglas. I was invited by the latter to accompany him and his party by a special train to Springfield, to which train was attached a platform-car having on board a cannon, which made considerable noise on the journey. At Bloomington we all stopped over night, as Douglas had a speech to make there in the evening. The party went to the Landon House, the only hotel, I believe, in the place at the time.

While we were sitting in the hotel office after supper, Mr. Lincoln entered, carrying an old carpet-bag in his hand, and wearing a weather-beaten silk hat,—too large, apparently, for his head,—a long loosely fitting frock-coat of black alpaca, and vest and trousers of the same material. He walked up to the counter, and, saluting the clerk pleasantly, passed the bag over to him, and inquired if he was too late for supper. The clerk replied that supper was over, but thought enough could be “scraped up” for him.

“All right,” said Mr. Lincoln, “I don’t want much.”

Meanwhile, he said he would wash the dust off; he was certainly very dusty, for it was the month of June and quite warm. While he was so engaged several old friends, who had learned of his arrival, rushed in to see him, some of them shouting out, “How are you, Old Abe?” Mr. Lincoln grasped

them by the hand in his cordial manner, with the broadest and pleasantest smile on his rugged face. This was the first good view I had of the "coming man," though I had seen him at a distance, and passed him on the sidewalk in Chicago a few days before.

Mr. Lincoln was on the platform in front of the court house when Mr. Douglas spoke, and replied to the Senator when he had finished. I regretted to hear some hard words which passed between them while Mr. Douglas was speaking.

The next day we all stopped at the town of Lincoln, where short speeches were made by the contestants, and dinner was served at the hotel, after which and as Mr. Lincoln came out on the plank walk in front, I was formally presented to him. He saluted me with his natural cordiality, grasping my hand in both his large hands with a vice-like grip and looking down into my face with his beaming dark, dull eyes, said:

"How do you do? I am glad to meet you. I have read of you in the papers; you are making a statue of Judge Douglas for Governor Matteson's new house?"

"Yes, sir," I answered; "and sometime, when you are in Chicago and can spare the time, I would like to have you sit to me for your bust."

"Yes, I will, Mr. Volk—shall be glad to, the first opportunity I have."

All were soon on board the long train, crowded with people going to hear the speeches at Springfield. The train stopped on the track, near Edwards' Grove, in the northern outskirts of the town, where staging was erected and a vast crowd waiting under the shade of the trees. On leaving the train, most of the passengers climbed over the fences and crossed the stubble-field, taking a short cut to the grove, among them Mr. Lincoln who stalked forward alone, taking immense strides, the before-mentioned carpet-bag and an umbrella in his hands and his coat-skirts flying in the breeze. I managed to keep pretty close in the rear of the tall, gaunt figure, with the head craned forward, apparently much over the balance, like the Leaning Tower of Pisa that was moving something like a hurricane across that rough stubble-field. He ap-

proached the rail fence, sprang over it as nimbly as a boy of eighteen, and disappeared from my sight. Soon after, and while Douglas was speaking, Mr. Lincoln suddenly re-appeared in the crowd, mounted upon a fine, spirited horse.

In the evening I went to hear him speak in the Hall of Representatives of the old State House. He spoke with much deliberation and earnestness and I thought there was sadness in his tone of voice; he reminded his friends of the difficulty of carrying the State for himself, owing to the way in which it was districted at the time, and cautioned them not to be over-sanguine—to be prepared for defeat; if they wished for victory, no stone must be left unturned.

I did not see him again for nearly two years. I spent most of the winter of 1860 in Washington, publishing a statuette of Senator Douglas, and just before leaving, in the month of March, I called upon Mr. Douglas' colleague in the Senate from Illinois and asked him if he had an idea as to who would be the probable nominee of the Republican party for president, that I might model a bust of him in advance. He replied that he did not have the least particle of an idea who he would be, only that it would not be Judge Douglas.

I returned to Chicago, and got my studio in the "Portland Block" in order and ready for work, and began to consider whose bust I should first begin in the clay, when I noticed in a morning paper that Abraham Lincoln was in town—retained as one of the counsel in a "sand-bar" trial in which the Michigan Central Railroad was either plaintiff or defendant. I at once decided to remind him of his promise to sit to me, made two years before. I found him in the United States District Courtroom (in a building known at the time as the "Larmon Block") his feet on the edge of a table, one of his fingers thrust into his mouth, and his long, dark hair standing out at every imaginable angle, apparently uncombed for a week. He was surrounded by a group of lawyers, such as James F. Joy, Isaac N. Arnold, Thomas Hoyne and others. Mr. Arnold obtained his attention in my behalf, when he instantly arose and met me outside the rail, recognizing me at once with his usual grip of both hands. He remembered his



promise and said in answer to my question, that he expected to be detained by the case for a week. He added:

"I shall be glad to give you the sittings. When shall I come and how long will you need me each time?"

Just after breakfast, every morning, would, he said, suit him the best, and he could remain till court opened, at ten o'clock. I answered that I would be ready for him the next morning, Thursday. This was in the early part of April, 1860.

"Very well, Mr. Volk, I will be there, and I'll go to a barber and have my hair cut before I come."

I requested him not to let the barber cut it too short, and said I would rather he would leave it as it was; but to this he would not consent. Then, all of a sudden, he ran his fingers through his hair and said:

"No, I cannot come tomorrow, as I have an engagement with Mr. W—— to go to Evanston tomorrow and attend an entertainment; but I'd rather come and sit to you for the bust than go there and meet a lot of college professors and others, all strangers to me. And I will be obliged if you will go to Mr. W——'s office now and get me released from the engagement. I will wait here till you come back."

So off I posted, but Mr. W—— would not release him, because he said it would be a great disappointment to the people he had invited. Mr. Lincoln looked quite sorry when I reported to him the failure of my mission.

"Well," he said, "I suppose I must go, but I will come to you Friday morning."

He was there promptly—indeed, he never failed to be on time. My studio was in the fifth story and there were no elevators in those days, and I soon learned to distinguish his steps on the stairs, and am sure he frequently came up two if not three steps at a stride. When he sat down the first time in that hard, wooden, low-armed chair which I still possess, and which has been occupied by Douglas, Seward, and Generals Grant and Dix, he said:

"Mr. Volk, I have never sat before to sculptor or painter—only for daguerreotypes and photographs. What shall I do?" I told him I would only take the measurement of his head and

shoulders that time, and next morning, Saturday, I would make a cast of his face, which would save him a number of sittings. He stood up against the wall and I made a mark above his head, and then measured up to it from the floor and said:

"You are just twelve inches taller than Judge Douglas, that is six feet one inch."

Before commencing the cast next morning and knowing Mr. Lincoln's fondness for a story, I told him one in order to remove what I thought an apprehensive expression—as though he feared the operation might be dangerous, and this is the story:

I occasionally employed a little black-eyed, black-haired and dark-skinned Italian as a formatore in plaster work, who had related to me a short time before that himself and a comrade image-vender were "doing" Switzerland by hawking their images. One day a Swiss gentleman asked him if he could make his likeness in plaster. "Oh, yes, signor; I am a sculptor!" So Matteo Mattei—such was the name of the pretender—got some plaster, laid the big Swiss gentleman on his back, stuck a quill in either nostril for him to breathe through, and requested him to close his eyes. Then "Mat" as I called him, poured the soft plaster all over his face and forehead; then he paused for reflection; as the plaster was beginning to set he became frightened, as he had never before undertaken such a job, and had neglected to prepare the face properly, especially the gentleman's huge beard, mustache and the hair about the temples and forehead, through which, of course, the plaster had run and become solid. "Mat" made an excuse to go outside the door—"then", said he, "I run like —."

I saw Mr. Lincoln's eyes twinkle with mirth.

"How did he get it off?" said he.

I answered that probably, after reasonable waiting for the sculptor, he had to break it off, and cut and pull out all the hair which the tenacious plaster touched, the best way he could. "Mat" said he took special pains to avoid that particular part of Switzerland after that artistic experience. But his companion, who somewhat resembled him, not know-

ing anything of his partner's performance, was soon afterwards overhauled by the gentleman and nearly cudgeled to death.

Upon hearing this, the tears actually trickled down Mr. Lincoln's bronzed cheeks, and he was at once in the best of humors. He sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek-bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury. It hurt a little, as a few hairs of the tender temples pulled out with the plaster and made his eyes water; but the remembrance of the poor Swiss gentleman evidently kept him in good mood.

He entered my studio on Sunday morning, remarking that a friend at the hotel (Tremont House) had invited him to attend church; "but," said Mr. Lincoln, "I thought I'd rather come and sit for the bust. The fact is," he continued, "I don't like to hear cut and dried sermons. No—when I hear a man preach, I like to see him act as if he were fighting bees!" And he extended his long arms, at the same time suiting the action to the words. He gave me on this day a long sitting of more than four hours, and when it was concluded, went to our family apartment on the corner of the building across the corridor from the studio, to look at a collection of photographs which I had made in 1855-6-7, in Rome and Florence. While sitting in the rocking chair, he took my little son on his lap and spoke kindly to him, asking his name, age, etc. I held the photographs up and explained them to him, but I noticed a growing weariness and his eyelids closed occasionally as if he were sleepy, or were thinking of something besides Grecian and Roman statuary and architecture. Finally, he said: "These things must be very interesting to you, Mr. Volk, but the truth is I don't know much of history, and all I do know of it I have learned from law-books."



The sittings were continued daily until the Thursday following, and during their continuance he would talk almost unceasingly, telling some of the funniest and most laughable of stories, but he talked little of politics or religion during those sittings. He said: "I am bored nearly every time I sit down to a public dining-table by some one pitching into me on politics." Upon one occasion he spoke most enthusiastically of his profound admiration of Henry Clay, saying that he "almost worshipped him."

I remember also, that he paid a high compliment to the late Gen. William A. Richardson, and said: "I regard him as one of the truest men that ever lived; he sticks to Judge Douglas through thick and thin—never deserted him and never will. I admire such a man! By the by, Mr. Volk, he is now in town, and stopping at the Tremont. May I bring him with me tomorrow to see the bust?" Accordingly he brought him and two other old friends, ex-Lieut. Gov. McMurtry of Illinois and Ebenezer Peck, all of whom looked a moment at the clay model, saying it was "just like him!" Then they began to tell stories and rehearse reminiscences, one after another. I can imagine I now hear their hearty laughs, just as I can see, as if photographed, the tall figure of Lincoln striding across that stubble-field.

Many people, presumably political aspirants with an eye to future prospects, besieged my door for interviews, but I made it a rule to keep it locked, and I think Mr. Lincoln appreciated the precaution.

The last sitting was given Thursday morning and I noticed that Mr. Lincoln was in something of a hurry. I had finished the head but desired to represent his breast and brawny shoulders as nature presented them; so he stripped off his coat, waistcoat, shirt, cravat and collar, threw them on a chair, pulled his undershirt down a short distance, tying the sleeves behind him, and stood up without a murmur for an hour or so. I then said that I was done and was a thousand times obliged to him for his promptness and patience, and offered to assist him to re-dress but he said: "No, I can do it better alone." I kept at my work without looking toward him, wish-

ing to catch the form as accurately as possible while it was fresh in my memory. Mr. Lincoln left hurriedly, saying he had an engagement, and with a cordial "Good-bye! I will see you again soon," passed out. A few moments after, I recognized his steps rapidly returning. The door opened, and in he came, exclaiming: "Hello, Mr. Volk! I got down on the sidewalk and found I had forgotten to put on my under-shirt, and thought it wouldn't do to go through the streets this way." Sure enough, there were the sleeves of that garment dangling below the skirt of his broadcloth frock-coat! I went at once to his assistance, and helped him to undress and redress him all right, and out he went, with a hearty laugh at the absurdity of the thing.

On Thursday, May 18, following, Mr. Lincoln received the nomination on the third ballot for President of the United States. And it happened that on the same day I was on the cars, nearing Springfield. About midday we reached Bloomington, and there learned of his nomination. At three or four o'clock we arrived at our destination. The afternoon was lovely—bright and sunny, neither too warm or too cool; the grass, trees and the hosts of blooming roses, so profuse in Springfield, appeared to be vying with the ringing bells and the waving flags.

As soon as I had brushed off the dust and registered at the old Chenery House, I went straight to Mr. Lincoln's unpretentious little two-story house. He saw me from his door or window coming down the street, and as I entered the gate, he was on the platform in front of the door, and quite alone. His face looked radiant. I exclaimed: "I am the first man from Chicago, I believe, who has the honor of congratulating you on your nomination for President." Then those two great hands took both of mine with a grasp never to be forgotten. And while shaking, I said: "Now, that you will doubtless be the next President of the United States I want to make a statue of you, and shall do my best to do you justice." Said he: "I don't doubt it, for I have come to the conclusion that you are an honest man," and with that greeting I thought my hands were in a fair way of being crushed. I was invited into

the parlor and soon Mrs. Lincoln entered holding a rose bouquet in her hand, which she presented to me after the introduction; and in return I gave her a cabinet size bust of her husband, which I had modelled from the large one, and happened to have with me. Before leaving the house it was arranged that Mr. Lincoln would give Saturday forenoon to obtaining full-length photographs to serve me for the proposed statue.

On Saturday evening the committee appointed by the convention to notify Mr. Lincoln formally of his nomination, headed by Mr. Ashmun of Massachusetts, reached Springfield by special train, bearing a large number of people, two or three hundred of whom carried rails on their shoulders, marching in military style from the train to the old State House Hall of Representatives, where they stacked them like muskets. The evening was beautiful and clear, and the entire population was astir. The bells pealed, flags waved and cannon thundered forth the triumphant nomination of Springfield's favorite and distinguished citizen. The bonfires blazed brightly and especially in front of that prim-looking white house on Eighth street. The committee and the vast crowd following, passed in at the front door and made their exit through the kitchen door in the rear, Mr. Lincoln giving them all a hearty shake of the hand as they passed him in the parlor.

After it was all over and the crowd dispersed, late in the evening I took a stroll and passed the house. A few small boys, only, were in the street, trying to keep up a little blaze among the dying embers of the bonfire. One of them cried out:

"Here, Bill Lincoln—here's a stick."

Another chimed in:

"I've got a good one, Bill"—a picket he had slyly knocked from a door-yard fence.

By previous appointment I was to cast Mr. Lincoln's hands on the Sunday following this memorable Saturday, at nine A. M. I found him ready, but he looked more grave and serious than he had appeared on the previous days. I wished him to hold something in his right hand and he looked for a



piece of pasteboard but could find none. I told him a round stick would do as well as anything. Thereupon he went to the woodshed and I heard the saw go, and he soon returned to the dining-room (where I did the work), whittling off the end of a piece of broom-handle. I remarked to him that he need not whittle off the edges.

"Oh, well," said he, "I thought I would like to have it nice."

When I had successfully cast the mold of the right hand, I began the left, pausing a few moments to hear Mr. Lincoln tell me about a scar on the thumb.

"You have heard that they call me a rail-splitter, and you saw them carrying rails in the procession Saturday evening; well, it is true that I did split rails, and one day, while I was sharpening a wedge on a log, the ax glanced and nearly took my thumb off, and there is the scar, you see."

The right hand appeared swollen as compared with the left on account of excessive hand-shaking the evening before; this difference is distinctly shown in the cast.

That Sunday evening I returned to Chicago with the molds of his hands, three photographic negatives of him, the identical black alpaca campaign-suit of 1858, and a pair of Lynn newly-made pegged boots. The clothes were all burned up in the great Chicago fire. The casts of the face and hands I saved by taking them with me to Rome and they have crossed the sea four times.

The last time I saw Mr. Lincoln was in January, 1861, at his house in Springfield. His little parlor was full of friends and politicians. He introduced me to them all, and remarked to me aside, that since he had sat to me for his bust, he had lost forty pounds in weight. This was easily perceptible, for the lines of his jaws were very sharply defined through the short beard which he was allowing to grow. Then he returned to the company and announced in a general way that I had made a bust of him before his nomination and that he was then giving daily sittings at the St. Nicholas Hotel to another sculptor; that he had sat to him for a week or more, but could not see the likeness, though he might yet bring it out.

"But," continued Mr. Lincoln, "in two or three days after Mr. Volk commenced my bust, there was the animal himself."

And this was about the last, if not the last remark I ever heard him utter, except the good-bye and his good wishes for my success.

I have omitted to say that when sitting in April for the model, and speaking of his Cooper Institute speech, delivered in New York a short time before, he said that he had arranged and composed this speech in his mind while going on the cars from Camden to Jersey City. When having his photograph taken at Springfield, he spoke of Colonel Ellsworth, whom he had met a short time before, and whose company of Zouaves he had seen drill. Lincoln said:

"He is the greatest little man I ever met."





## SCULPTURAL STUDIES OF LINCOLN BY VOLK

## 1. Life Mask

Editors note: Subsequent issues of *Lincoln Lore* will carry in chronological sequence illustrations and information concerning the many sculptural studies of Lincoln by Volk.

The sculptural studies of Leonard W. Volk have contributed more to an understanding of Abraham Lincoln's physical characteristics than any other medium save that of photography.

Volk began his work on a mask of Lincoln as early as March 1860, while the Illinois lawyer was in Chicago appearing as a counsel for the defense in the United States Court case *Johnson v Jones and Marsh* (Sand Bar Case).

Stephen A. Douglas, with whom Lincoln had debated in the celebrated Senatorial Campaign of 1858 was one of Volk's first prominent subjects. The sculptor spent most of the winter of 1859 in Washington working on the Douglas portrait.

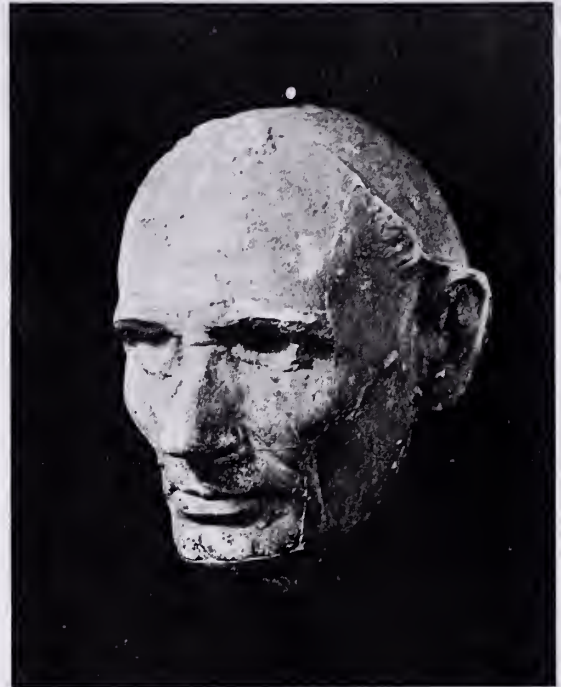
Volk's wife was a cousin of Douglas and the Senator helped to finance a trip for the sculptor who travelled to Italy for art study in 1855. Volk returned to Chicago in 1857. Upon the opening of his walk-up studio in the Portland Block on the fifth floor of the building opposite the Sherman House on Clark Street, Volk was eager to do another notable bust or statue.

Lincoln had promised to sit for Volk when the two men met in 1858 and now that Lincoln was in the local news in connection with the Sand Bar Case it seemed a most opportune time for the sculptor to remind the lawyer of his promise. Contacting Lincoln in the United States District Court-room Lincoln agreed to visit the studio.

According to the sculptor the Lincoln life mask was made on Saturday, March 31, 1860: "He sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheekbones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury. It hurt a little, as a few hairs of the tender temples pulled out with the plaster and made the eyes water . . ."

It was "a process that was anything but agreeable" Lincoln afterwards related to Thomas D. Jones who was commissioned to make a bust of the President shortly after the election. Perhaps the most trying ordeal was breathing through the quills which were stuck through the plaster and into the nose.

The plaster mold which actually came in contact with Lincoln's face might be termed a negative. The masks which were molded from the negative plaster mold may



LIFE MASK OF LINCOLN BY VOLK

Note division lines made by foundry mold for bronze casting. The original mask is not marked with lines being all in one piece.

be designated as positives. Apparently the original plaster negative is not extant as no mention of its existence has been discovered after an exhaustive study. It is believed that "several association items" which Volk had in Chicago were destroyed in the great fire of 1871.

As the mask presents a rather stark appearance without eyes or hair many people have mistaken it for a death mask. Yet despite its death-like appearance (which is typical of all life studies) the Volk mask is a great foundation portrait for a series of heads, busts, statuettes and statues which depict Lincoln as a vigorous and statesmanlike characters of the nineteenth century. See *Lincoln Lore* Number 241, November 20, 1933 "Volk's Plastic Portraits of Lincoln."

## BARNEY D—(Continued)

sky; the brilliant southern stars paled; it was almost dawn.

"Suddenly a faint sound was heard, as of a shout away to the east. The excitement became electric. Men rushed from their tents, half-dressed, and gathered in anxious groups. The officers were hardly less excited, and mingled with them. Then in rapid succession were heard challenge and reply as the advancing party passed sentry after sentry, then the tramp and splash of hoofs and, at last, burst into view the long looked-for messenger, covered with mud from head to foot, wan and worn out, his horse panting and travelstained, and bruised, for they had ridden thirty miles since midnight along roads that were sluices of mud and water. The rider held his way straight to the Colonel's tent and delivered his telegram. It read thus:

"Washington,——, 186—.

Colonel Mulligan: If you haven't shot Barney D— yet, don't.

A. Lincoln.'

"They hadn't and they didn't."

Lincoln One Hundred Years Ago  
July 1856

Visited: Princeton, Chicago, Dixon, Sterling and Galena. Political Activities: Spoke in the presidential and gubernatorial campaigns for Fremont and Bissell.

Political Issues: Extension of slavery, sectionalism and disunion.

Political Wisdom: "I am superstitious, I have scarcely known a party, preceding an election, to call in help from the neighboring states, but they lost the state." Lincoln to Grimes, July 12, 1856.

Law: Went to Chicago "to attend to a little business in court."

Apt Expressions: "It turned me blind when I first heard Swett was beaten and Lovejoy nominated . . ." Lincoln to Whitney, July 9, 1856. "I should have no objection to drive a nail in his (political enemy) track" Lincoln to Grimes, July 12, 1856. "Stand by the cause, and the cause will carry you through" Lincoln to B. Clarke Landy and others. July 28, 1856.





were thirty-eight. Some of the statesmen present had been prisoners of war in 1866, now they were members of Congress. President Chester A. Arthur, Cyrus W. Field, George William Curtis, Henry James, William E. Chandler, Stephen B. Elkins, William B. Allison, John Sherman and William McKinley among others were in the audience.

Secretary Blaine allowed one controversial note to crowd into his eulogy—yet one writer has said that “it would have been a miracle, almost, if Mr. Blaine had succeeded in avoiding it.” The discordant note was that while General Garfield was with the Army of the Cumberland he “found various troubles already well developed and seriously affecting the value and efficiency of the army.” General William S. Rosecrans immediately challenged this statement the following day in the newspapers.

A portion of Blaine’s eulogy which portrays the speaker as a master of oratorical art is as follows:

“Great in life, he was surpassingly great in death. For no cause, in the very frenzy of wantonness and wickedness, by the red hand of murder, he was thrust from the full tide of this world’s interest, from its hopes, its aspirations, its victories, into the visible presence of death—and he did not quail. Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

“What blight and ruin met his anguished eyes, whose lips may tell? What brilliant broken plans, what baffled high ambitions, what sundering of strong, warm manhood’s friendships, what bitter rending of sweet household ties? Behind him a proud, expectant nation; a great host of sustaining friends; a cherished and happy mother, wearing the full rich honors of her early toils and tears; the wife of his youth, whose whole life lay in his; the little boys not yet emerged from childhood’s day of frolic; the fair young daughter; the sturdy sons just springing into closest companionship, claiming every day and every day rewarding a father’s love and care; and in his heart the eager, rejoicing power to meet all demand. Before him desolation and great darkness. And his soul was not shaken.

“His countrymen were thrilled with instant, profound, and universal sympathy. Masterful in his mortal weakness he became the center of a nation’s love, enshrined in the prayers of a world. But all the love and all the sympathy could not share with him his suffering. He trod the wine press alone. With unfaltering front he faced death. With unfailing tenderness he took leave of life. Above the demoniac hiss of the assassin’s bullet he heard the voice of God. With simple resignation he bowed to the divine decree.”

Again the month of February (27), 1902 was chosen as the most appropriate time to eulogize a martyred president. John Hay’s eulogy on McKinley was temperate and dignified, and no criticisms were taken of the dead president’s foreign policy. The audience was one of great distinction with President Theodore Roosevelt and Prince Henry of Prussia in attendance. Three paragraphs of the eulogy follow:

“For the third time the Congress of the United States are assembled to commemorate the life and the death of a President slain by the hand of an assassin. The attention of the future historian will be attracted to the features which reappear with startling sameness in all three of these awful crimes: the uselessness, the utter lack of consequence, of the act; the obscurity, the insignificance, of the criminal; the blamelessness—so far as in the sphere of our existence the best of men may be held blameless—of the victim.

“The man who fills a great station in a period of change, who leads his country successfully through a time of crisis; who, by his power of persuading and controlling others, has been able to command the best thoughts of his age, so as to leave his country in a

(Continued on page 4)

## FIRST LINCOLN POSTAGE STAMP

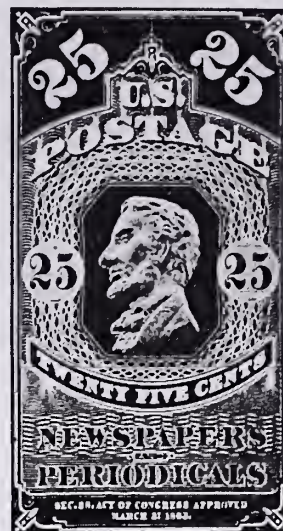
The first Lincoln postage stamp was designed to be used in the mailing of newspapers and periodicals. It was issued in the September quarter of 1865 and was terminated about February 1, 1869.

This series appeared in the 5 (blue), 10 (green) and 25 (red) cent denominations which are all alike in general style, being 2 and 3¼ inches in dimensions. The five cent stamp features George Washington in a circular medallion, the ten cent Benjamin Franklin is an ellipse, while the twenty-five cent Lincoln is a parallelogram with clipped corners ⅞ by 1⅞ inches.

The 25 cent stamp has in the upper corners and along the sides Arabic numbers. The letters “U. S.” appear near the top in a horizontal line. Immediately below appears the word “postage” in a curved line. The work around the medallion portrait has been described as a “misty style of engraving.”

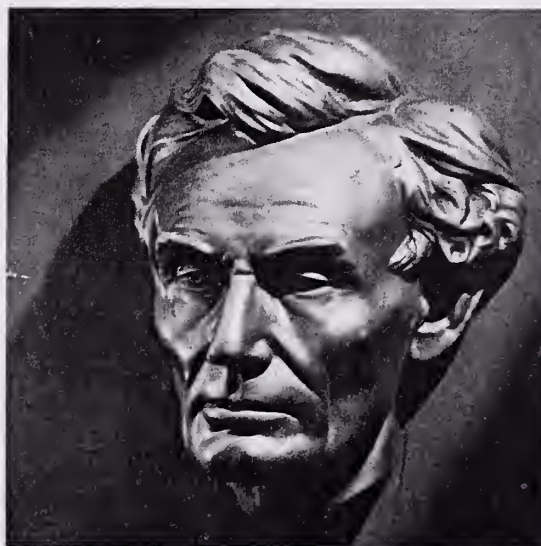
Below the tablet are the words “Twenty-Five Cents” representing the denomination, and the words “Newspapers and Periodicals” in three lines. Following this is “Sec. 38, Act of Congress Approved March 3d 1863.” Below the border line is a heavy white line and at the bottom in very small type, are the words, “National Bank Note Company, New York.”

These stamps were issued to be purchased by publishers so that they could mail their publications where payment in money could not be transacted and the postage could not be collected at the point of destination. (See “A Description of United States Postage Stamps”, Post Office Department, Washington, 1937, pages 5 & 7).



U. S. Periodical 25c

## THE VOLK HEAD OF LINCOLN NO. 2



With the completion of the Lincoln mask Leonard W. Volk immediately proceeded to sculpture a head. Both ears were perfectly taken in the making of the mask and Volk added eyes and hair to give the study a life-like appearance. All the while Lincoln continued to visit the studio for sittings.

With considerable progress being made in sculpturing the head, Lincoln asked Volk if he could bring some of

(Continued on page 4)





"Old Abe" Medallion

Obv., on a very heavy planchet, with raised rounded rim, a nude bearded bust of Lincoln facing right in a plain field; screw holes on either side of head. Rev. blank. Spelter (bust bronze). Size 240 mm. King No. 730. THE NUMISMATIST. Vol. XXXVII. February 1924, No. 2.

and when the fireman was killed in the war, all hopes of their recovery was gone.

About 1915, E. L. Bangs, who was in charge of the Baltimore & Ohio historical exhibits which were stored at Martinsburg, learned the story of the lost medallions. A Mr. Z. T. Brantner had once seen the medallions and he drew a sketch of them for Bangs. Fortunately, Bangs found all four of the medallions in a Martinsburg junk shop on Queen Street.

According to the junk man the four medallions and some Springfield rifles were found under the floor of an old house which had been demolished on Myrtle Avenue. They had been purchased as junk metal. The total weight of the four medallions amounted to sixty-four pounds.

Bangs shared his good fortune with three other collectors. Retaining the master medallion with the bronze head and spelter disk for himself, he allowed Robert P. King of Erie, Pennsylvania; F. Ray Risdon of Los Angeles, California; and J. W. Wright of Knoxville, Iowa to acquire the spelter medallions for their own private collections.

At the present time the Lincoln National Life Foundation has in its collection the medallions once owned by E. L. Bangs and J. W. Wright.

## LINCOLN ONE HUNDRED YEARS AGO August 1856

**Visited:** Paris, Grand View, Charleston, Shelbyville, Polo, Oregon, Kalamazoo (Michigan) and Petersburg.

**Political Activities:** Worked to promote Fremont-Dayton campaign.

**Political Issues:** Extension of slavery and presidential election of 1856.

**Political Wisdom:** In the interest of the Fremont ticket, presents the argument "that a vote for Fillmore is really a vote for Buchanan."

**Apt Expressions:** "They (Buchanan men) knew where the shoe pinches." Lincoln to Bennett, August 4, 1856, "With the Fremont and Fillmore men united, here in Illinois, we have Mr. Buchanan in the hollow of our hand; but with us divided, as we now are, he has us." Lincoln to Wells, August 4, 1856. "I will strain every nerve to be with you and him (Trumbull)." Lincoln to Dubois, August 19, 1856.

## EULOGIES—(Continued)

moral or material condition in advance of where he found it—such a man's position in history is secure. If, in addition to this, his written or spoken words possess the subtle quality which carry them far and lodge them in men's hearts; and, more than all, if his utterances and actions, while informed with a lofty morality, are yet tinged with the glow of human sympathy, the fame of such a man will shine like a beacon through the mists of ages—an object of reverence, of imitation and love.

"It should be to us an occasion of solemn pride that in the three great crises of our history such a man was not denied us. The moral value to a nation of a renown such as Washington's and Lincoln's and McKinley's, is beyond all computation. No loftier ideal can be held up to the emulation of ingenuous youth. With such examples we cannot be wholly ignoble. Grateful as we may be for what they did, let us still be more grateful for what they were. While our daily being, our public policies, still feel the influence of their work, let us pray that in our spirits their lives may be voluble, calling us upward and onward."

In all likelihood, Senator William B. Allison of Iowa, in the audience that day found more meaning in Secretary Hay's words than any other person present. He took part in all three ceremonies, as a Representative in 1866 and as a Senator in 1882 and 1902.

## THE VOLK HEAD OF LINCOLN—(Continued)

his friends, who were stopping at the Tremont, to see the work. The friends who accompanied Lincoln in early April 1860 to the studio were General William A. Richardson, Ebenezer Peck and ex-Lieut.—Governor William McMurtry.

All present after looking at the clay model stated it was "just like him." Then the four visitors began to reminisce and tell stories and the sculptor never forgot their laughter as they left the only studio in Chicago devoted to sculptural art.

## YOUNG MEN FOR LINCOLN

It is an encouraging indication of the Campaign that the Young Men are rallying, in great numbers and with unbounded enthusiasm, to the support of "Honest Old Abe." Thousands who, in 1856, were deluded into the belief that Millard Fillmore could be elected, are no longer willing to support a decoy ticket; besides, the Young Men have every confidence in the Illinois rail-splitter, knowing that one competent to raise himself from the humblest and most obscure, to the most elevated and influential position in society, is fit to be entrusted with the reins of the government, and will not hold them amiss. Lincoln is, emphatically, the choice of the Young Men, and their earnest enthusiasm will contribute largely to his inevitable success.

Lincoln and Liberty  
Tract No. 2, New York,  
June 26, 1860. M. 62

## WIDE AWAKES

Can obtain the necessary Information about uniforms, & etc. by applying to E. A. Mann, 659 Broadway.

Lincoln and Liberty  
Tract No. 4 New York  
July 11, 1860 M. 63

The many expressions of good will which have reached me since my retirement should be acknowledged, and I take this occasion to thank each and every one who has extended best wishes.

LOUIS A. WARREN



## THE "HERMES" BUST OF LINCOLN BY VOLK

### No. 3

After Leonard Volk had finished his sculptured head of Lincoln, which was based on his life mask, he desired to make further measurements in order to create a bust.

According to the sculptor, Lincoln's last sitting was Thursday morning (April 5, 1860). Volk, years later, recalled this visit as follows: "I had finished the head, but desired to represent his breast and brawny shoulders as nature presented them; so he stripped off his coat, waistcoat, shirt, cravat and collar, threw them on the chair, pulled his undershirt down a short distance, tying the sleeves behind him, and stood up without a murmur for an hour or so.

"I then said that I was done, and was a thousand times obliged to him for his promptness and patience, and offered to assist him to redress, but he said: 'No. I can do it better alone.' I kept at my work without looking toward him, wishing to catch the form as accurately as possible while it was fresh in my memory. Mr. Lincoln left hurriedly, saying he had an engagement, and with a cordial 'Good-bye! I will see you again soon,' passed out.

"A few moments after, I recognized his steps rapidly returning. The door opened, and in he came, exclaiming: 'Hello, Mr. Volk! I got down on the sidewalk and found I had forgotten to put on my undershirt, and thought it wouldn't do to go through the streets this way.' Sure enough, there were the sleeves of that garment dangling below the skirts of his broadcloth frock-coat! I went at once to his assistance, and helped to undress and redress him all right, and out he went, with a hearty laugh at the absurdity of the thing."

It has been suggested that a "reminiscent pen" may have gone too far in this instance in describing the sleeves of the undershirt dangling below the skirts of the broadcloth frock-coat. Maybe he was not properly "harnessed up" for the street but the dangling sleeves make the description a little too grotesque.

Volk went to work immediately on a nude bust which he described for the United States Patent Office as follows:

"Be it known that I, Leonard W. Volk, of the city of Chicago, in the county of Cook and State of Illinois, have made or produced a new and original Design in Round Relief of a Bust Representing Hon. Abraham Lincoln, of Illinois; and I do hereby declare that the following is a full and exact description of the same.

"A 'Hermes' bust, viz., head, shoulders, and breast cut off below the pectoral muscles and without drapery or covering of any kind, the head slightly elevated and turned to the right.

"What I claim as my production, and desire to secure by Letters Patent, is—

"The design for a bust as above described, and represented in the accompanying print.

"Leonard W. Volk

"Witnesses:

Isaac D. Arnold

E. B. McCagg"

Volk's application for copyright, witnessed by Hiram Joy and John Vanannan, was received and filed on May 17, 1860, the day before Lincoln was nominated for the presidency. This indicates that the "Hermes" bust was finished several days before the patent application was received by the patent office.

The bust measures twenty-five inches in height and is approximately seventeen inches wide. On the right of the base appears the words "L. W. Volk Sculptor 1860" and on the left "Patented June 12, 1860." Later busts modeled after the original were cut in marble and cast in bronze.

Likewise, small replicas measuring twelve and one-half inches were placed on sale.

A cabinet size "Hermes" bust was presented to Mrs. Abraham Lincoln on May 18, 1860 by the sculptor, while Volk was a visitor in Springfield, Illinois. The sculptor recorded this incident: "I gave her (Mrs. Lincoln) a cabinet-size bust of her husband which I had moulded from the large one." This cabinet size bust must have been made from the working model in the studio and likely precedes the patented one. The present location of this bust, if it is extant, is not known. A cabinet size nude bust was exhibited by the New York State Library at Albany in 1947 but it has a patent date which Mrs. Lincoln's copy probably did not have.

The Women's Relief Corps, Department of Massachusetts unveiled in Boston a bronze replica of the "Hermes" bust in the Massachusetts State Capitol Building on March 28, 1912. Another bronze "Hermes" Lincoln bust was unveiled in Hingham, (Norfolk) England in a prominent niche in St. Andrew's Church. This was a gift of the people of Hingham, Massachusetts, commemorating the English Lincoln ancestors of the Sixteenth President.

The sculptor suffered many infringements of his patent and shortly after Lincoln's nomination for the presidency, Volk's head superimposed upon the shoulders of other men made their appearance. No one knows how many infringement busts were sold or are still being sold.

The Lincoln National Life Foundation has several questionable sculptural works which appear to be infringements on Volk's patent. (See *Lincoln Lore*, No. 1047, May 2, 1949 "Busts of Lincoln by Volk Created In 1860.")

## BLONDIN

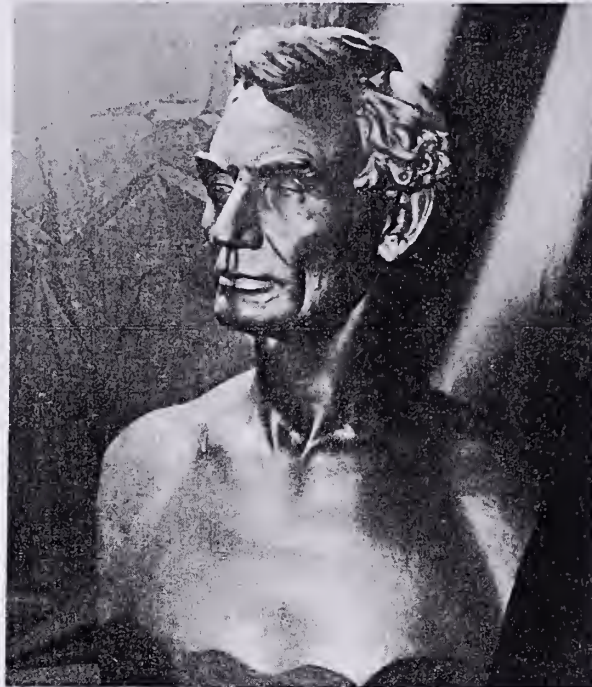
(Continued from page 2)

People (August 1860)" and *Harper's Weekly* for August 25, 1860 published cartoons depicting Lincoln as another Blondin.

Even President Lincoln is reported to have used the name of "Blondin" as a means to put across a point to some visitors variously described as "perturbed politicians of the west;" and as "an excited delegation of clergymen." This disgruntled group, whoever they were, came as critics of the administration and they suggested the course which Lincoln should follow.

Hearing their complaints, Lincoln said at length, "Suppose all the property you were worth was in gold and this you had placed in the hands of Blondin to carry across the Niagara River on a rope. Would you shake the cable and keep shouting at him: 'Blondin, stand up a little straighter; Blondin, stoop a little more, go a little faster, go a little slower, lean a little more to the south'? No, you would hold your breath, as well as your tongue, and keep your hands off until he got safely over.

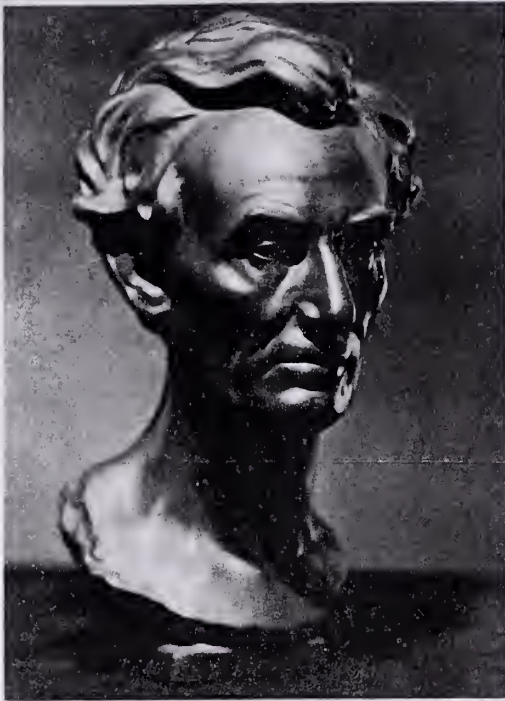
"The Government is carrying an enormous weight. Untold treasure is in their hands. Don't badger them. Keep silence and we will get you safely across."







## THE SHORT BUST OF LINCOLN BY VOLK. NO. 4



In classifying Volk's plaster portraits of Lincoln the usual chronological order has been mask, head, short bust, nude bust and full bust. However, there may be a possibility that the so-called "Hermes" nude bust came third. This belief is strengthened by the fact that Volk secured his patent on June 12, 1860 with the submission to the Patent Office of the "Hermes" bust.

The nude bust might be characterized as featuring too prominently Lincoln's shoulders and chest in its "design in round relief" because so much material was required in its manufacture. Likely the cost was prohibitive for many prospective customers, particularly if it appeared in marble or bronze. A practical solution was to cut the head and neck out of the shoulders and once it was mounted on a small base (overall dimension 17½ inches tall), it could be offered for sale at a greatly reduced price. Obviously the idea was sound because the short bust is the most popular of all of Volk's works and many replicas have been manufactured for sale. Some of the replicas are mounted on a small pedestal base about 4 inches tall.

In 1953 at the Parke-Bernet Galleries, Inc., New York, N. Y., an original plaster model of the Volk short bust was sold at auction for \$420. This bust was the property of Mrs. Wendell Douglas Volk. Written in ink on the bust is the following inscription: "Original cast of bust of A. Lincoln from life sittings by Leonard W. Volk, Chicago, Apl. 1860." This bust is mounted on the four inch pedestal making it 21½ inches tall.

The inscription on the manufactured short bust follows: "Abraham Lincoln, Modeled From Life by Leonard W. Volk, Chicago 1860. Replica." The Foundation collection has the short bust in both plaster and bronze.

A good story is in circulation that before the commencement of the recent military movement which resulted in the capture of Richmond, Mr. Lincoln, then at City Point, sent by the hands of "a reliable contraband," as a present to Jefferson Davis, the identical long cloak and Scotch cap in which, in 1861, Mr. Lincoln travelled from Harrisburg to Washington. The present has evidently been appreciated.

*The Saint Paul Press*  
April 16, 1865

## LINCOLN ONE HUNDRED YEARS AGO OCTOBER 1856

Visited: Alton, Trenton, Pekin, Ottawa, Joliet, Peoria, Clinton, Belleville, Urbana, West Urbana (Champaign), Atlanta, and Pittsfield.

Political Issues: Discussed constitutionality of congressional legislation upon the subject of slavery in the territories. Appealed for votes for Fremont and Dayton, Bissell and Wood, and the whole Anti-Nebraska ticket.

Law: Made and filed an affidavit (case of Gray v. French) concerning the paternity of a child.

Apt Expressions: "I am here at court, and find myself so 'hobbled' with a particular case, that I can not leave. . . ." Lincoln to Jonas, October 21, 1856. "I was forced off to Pike County, where I spoke yesterday. . . ." Lincoln to Ruggles, October 28, 1856.

## GETTYSBURG, NOVEMBER 19, 1863

A letter written by David Wills, president of the Gettysburg Cemetery Commission, to Governor A. G. Curtin of Pennsylvania, dated October 6, 1863, reveals that Edward Everett definitely set the date for the dedication of the Soldiers' Burial Ground at Gettysburg.

Wills' letter indicates that Everett had two good reasons for fixing the date of November 19, rather than October 23 (22) as decided upon by the Cemetery Commission. First, his commitments for October were so extensive that he did not have ample time to make adequate preparation. Secondly, he desired to give his oration over the graves of the dead soldiers, rather than over a place designated for their interment.

Wills made no mention to Governor Curtin of the possibility of inviting President Lincoln to be present to give a dedicatory address. While Everett's letter of invitation bore the date of September 23, Lincoln's invitation to Gettysburg dated November 2 was an afterthought.

The Wills-Curtin letter is as follows:

"Gettysburg, Oct. 6, 1863

"To His Excellency, A. G. Curtin, Gov. of Penna.:

"Sir—I have been in communication with the Governors of the States interested in the Soldiers' Burial Ground at this place, about the arrangements for the consecration of these grounds.

"They have all most cordially united in the selection of Hon. Edward Everett to deliver the oration on that solemn occasion, and in accordance with the unanimous wishes of the chief Executives of the several States, I addressed a letter of invitation to Mr. Everett to deliver the address at the consecration of these grounds on the 22d of this month. He replied that his engagements were such, that he could not possibly make such preparation as would enable him to do justice to the interesting and important occasion, and meet the expectations of the multitude that will be assembled. But if the day could be postponed to Thursday, the 19th of November, he would cheerfully undertake the honorable duty.

"The proposition to postpone the time has been accepted to, and therefore this burial ground will be consecrated and set apart to its sacred and holy purposes, with appropriate ceremonies, on Thursday, the 19th day of November, 1863.

"Mr. Everett suggests that the ceremonies would be rendered more interesting if deferred till after the removal of the soldiers. All references to their self-sacrificing bravery in the cause of their country would be far more effective if uttered over their remains, than if only pronounced on a spot to which they are hereafter to be removed.

"The removal of the dead will be commenced about the 26th of this month, and a large portion of the bodies will be interred in the Cemetery before the 19th of November.

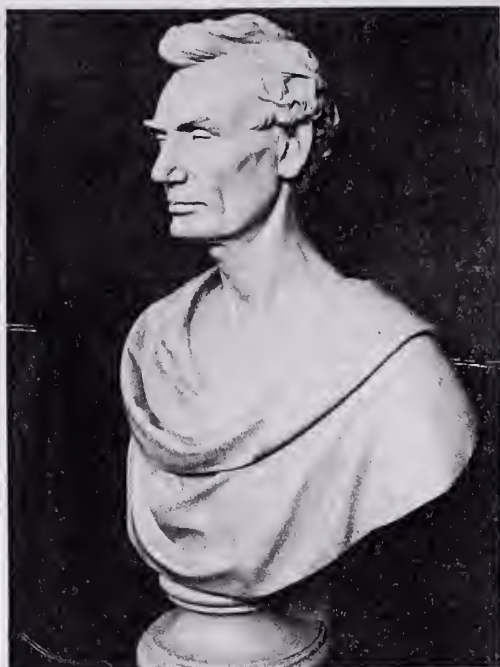
"Mr. William Saunders, the rural architect, in the employ of the Agricultural Department, at Washington, is here now, designing and plotting of the grounds, preparatory to the removal of the dead.

"I am, with great respect, your obedient servant,  
David Wills."





## THE "DRAPED" BUST OF LINCOLN BY VOLK—No. 5



In an attempt to establish the correct sequence of the Volk busts of Lincoln it appears that the draped bust would logically follow the "Hermes" and short busts.

The draped bust is generally thirty-two inches high, but it also appears in a thirty inch height, and plaster replicas in these sizes can likely be purchased today from statuary companies for about \$25.

Volk, it is believed, made companion busts of Abraham Lincoln and Stephen A. Douglas in a reduced size measuring twenty-nine and twenty-eight inches respectively, with a considerable reduction in the width of Lincoln's shoulders when compared with the original thirty-two inch study. Other draped busts, made to scale, but greatly reduced in height have likely been manufactured by companies who have infringed on Volk's patent.

The Lincoln National Life Foundation has in its collection of statuary a draped bust which might be considered an infringement on Volk's patent. It is thirty inches high on a plain pedestal with greatly reduced shoulders. It bears no imprint while the original thirty-two inch bust is inscribed "Lincoln from Life by L. W. Volk."

### LINCOLN RODE HORSEBACK IN THE GETTYSBURG PROCESSION

When President Lincoln rode horseback in the procession to the Gettysburg Cemetery on November 19, 1863 to deliver his immortal address, observers were quick to notice his horsemanship. One observer recalled that he "sat at first erect upon his horse, handling the reins of the bridle in the white gauntlet gloves he wore, in such a stately and dignified manner as to make him appear as the commander-in-chief of the Army and Navy of the United States, which he was."

Dressed in a black suit and high silk hat with a crepe band, he mounted his "young and beautiful chestnut horse" in front of the David Wills' residence where he was a guest. A crowd gathered immediately and so many people wished to shake the President's hand, he held a "reception on horseback" until stopped by the marshals.

After a thirty minute delay the procession got underway. The route of travel was only three-quarters of a mile long and the march was over in about fifteen minutes, yet enroute Lincoln slumped forward, "his arms swinging, his body limp and his whole frame swaying from side to side."

Other distinguished personages, including Secretaries

Seward, Blair and Usher, the board of commissioners, foreign ministers, legation secretaries, governors and their staffs, civic organizations along with Lamont, Nicolay, Hay, General Fry, Lieutenant Cochrane and certain military personnel, made up the procession. Edward Everett, the orator of the day, did not ride in the procession as he arrived thirty minutes late.

Enroute, the horse of Lieut. Cochrane behaved badly and that officer spent considerable time preventing his "mischievous brute" from "browsing" on the tail of the President's horse.

It was generally conceded that the horse furnished Lincoln was not well designed for the duty assigned. Due to the President's height, most people who viewed the procession believed Lincoln's horse was either too small or that Lincoln's towering figure made the rest of the riders appear out of proportion to their mounts.

Lincoln secured his horse from Captain Henry B. Blood, an assistant quartermaster of volunteers.

The horse was sent to Lincoln upon his request:

"Capt. Blood furnish one horse for bearer. Nov. 19, 1863.

A. Lincoln"

### WHAT IT COSTS THE PRESIDENT (LINCOLN) TO LIVE

"The official salary of the President is fixed by law at twenty-five thousand dollars per annum, or one hundred thousand dollars for his term of four years. At the beginning of each term Congress makes an appropriation for refurbishing the Executive Mansion. The kitchen and pantry are supplied to a considerable extent by the same body. Congress pays all the employees about the house, from the private secretary to the humblest boot-black; it provides fuel and lights; keeps up the stables; and furnishes a corps of gardeners and a garden to supply the Presidential board with fruits, flowers, and vegetables. Besides this, the President receives many presents from private parties. Many persons suppose that these allowances ought to be enough to enable him to live comfortably. They are mistaken, however. The President is required by public opinion to live in a style consistent with the dignity of his position and the honor of the country, and such a mode of life imposes upon him very heavy expenses. Besides this, he is expected to be liberal and charitable towards persons and meritorious causes seeking his aid, and 'their name is legion.' He cannot give as a private individual; his donation must be large. The expense of entertaining the various officers of the Government, members of Congress, and Foreign Ministers is enormous; so that, when all things are considered, it is a wonder how the President can live decently upon the small allowance made him by Congress, especially at the present time when prices are so high, and the currency so much depreciated. One hundred thousand dollars per annum would not be too much to allow him."

John B. Ellis: The Sights and Secrets of The National Capitol. 1869.

### REASONS FOR VOTING FOR LINCOLN

Reader, you should vote for Abraham Lincoln because he is pledged to administer the government as did Washington and Jefferson, vis:—for the best interests of the whole country.

Second.—Because his election will give peace and quiet to the country, of which it is sadly in need.

Third.—Because in his election all branches of industry will revive, business will be good and wages high.

Fourth.—Because a vote so cast will reflect credit upon the head and heart, and give evidence of a backbone which will resist all exertions to plant Slavery upon soil now free. Of him who so votes it will be said "well done, good and faithful servant."

Lincoln and Liberty, Tract No. 4

New York, July 11, 1860 M. 63

Microfilm of the newspaper *Western Sun*, Vincennes, Indiana, from 1807 to 1828 has been acquired by the Lincoln National Life Foundation.





je 12 3t

**A B R A H A M L I N C O L N**

Busts from life of our Lamented President, by Volk of  
Chicago, are for sale at

**CHILDS & JENKS'S**

my 15 tc

GALLERY OF ART.



~~A SCULPTOR TAKES JUSTICE INTO HIS OWN HANDS~~

"A few days since, our well esteemed young artist, Leo. W. Volk, Esq', was crossing a public thoroughfare; he was confronted by an image man, who bore upon his shoulders and offered for sale a bust of the President of these United States. A single glance told Volk that the bit of sculpture was a melancholy travesty of one of his own bantlings. There was the same face, head and neck whose faithful outline has made Volk's 'Lincoln' a national and historical piece, pieced on the shoulders and chest of--Henry Clay; a bit of dishonest journey work achieved to avoid infringement on Mr. Volk's well-earned patent. This was a little too much to bear. The artist inquired of the vender, with an air of interest, where these busts were made, and the scion of sunny Italy lost no time in telling him. Down went Volk into a little basement shop as directed, and there, sure enough, found two more illustrious importations from the land of the olive and the vine, hard at work President-making. Quoth Volk, 'are you aware you are using my property without my leave?' The noble Romans found it convenient not to understand English, but Volk had 'em there, thanks to his residence abroad. After a parley, the operators in plaster of Paris succumbed, and promised to desist and break their molds.

'Let me see you do it right off,' said Volk, in Romanese.

'Wait for a day or two,' rejoined the emigrants, in Italian.

Mr. Volk knew 'white man mightyuncertain,' and had no reason to doubt but that to-morrow might see the mold and bust for operations in a new field. He determined on a decided stroke of policy, and took up a huge mallet.

'When you break this mold and these busts I advise you to do it so(whack), and so(whack), and so(whack), and so(whack).'

The plaster flew; the mold was a shapeless mass; the row of busts were sadly short of noses, chins, heads; sublime ruin reigned when Volk laid down the mallet. The gentlemen from the region of the Tiber pulled foot for a magistrate, and represented their grievances as viewed from their standpoint. The presence of Mr. Volk was duly commanded, and then and there, in court, a hearing was had before a jury, who found a verdict against Volk for six and a quarter cents--that being deemed, probably, a fair reward for the use of the mallet, with which Mr. Volk committed trespass, in using it without leave."

"Taken from the "Boston Morning Journal" for July 4, 1861 as copied from the "Crayon".







Founded 1866

CLARK STREET BRIDGE, 1856

Telephone MICHigan 2-4600

**CHICAGO HISTORICAL SOCIETY • North Avenue and Clark Street, Chicago 14, Illinois**

Andrew McNally III, *President* • Theodore Tiekens, *1st Vice-President* • James R. Getz, *2nd Vice-President* • Cyrus H. Adams III, *Treasurer*

Paul M. Angle, *Secretary and Director*

March 17, 1962

Mr. Edward H. Schwartz  
1025 East Phil Ellenna Street  
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

As you say in your letter this matter of the Lincoln busts is confusing. I will start by telling you that the Society has the original plaster cast of the bust of Abraham Lincoln by Volk, which Lincoln sat for after Volk had taken the Lincoln life-mask. This bust was purchased for the Society in 1953 when it was offered for sale at the Parke-Bernet Galleries, 980 Madison Avenue, New York City, in April of 1953. This was an auction of Lincoln Memorabilia, the property of Mrs. Wendell Douglas Volk.

Accompanying the bust are letters by George Gray Barnard, Charles Biggs (who visited the Volk studio with Lincoln at the time of the making of the bust), and Karl Bitter, all relating to the bust. Also accompanying the bust are two typewritten letters by Douglas Volk, one signed in full, the other with initials, dated Feb. 21., and Feb. 27, 1931. In these letters, Douglas Volk states unequivocally that this bust is the original. (I am enclosing a photographic reproduction of this bust.) Across the base of the bust is written in ink, "Original cast of bust of A. Lincoln from life sittings by Leonard A. Volk, Chicago, Apl. 1860".

The Metropolitan Museum of New York has a bronze cast of this bust. We also have a bronze which closely resembles the original plaster and which seems to have been modeled after the original. Our bust is signed on the back (in script) "Copyright 1907 - Paul Morris. Paul Winter Morris (1865-1916) studied with Saint-Gaudens and Daniel C. French in New York. It is quite possible that as a student of Gaudens Morris may have had an opportunity to examine the original plaster bust in Douglas Volk's possession.



Mr. David H. Schwartz

March 17, 1962

Page Two

We do have the draped bust to which you refer. However, this is probably a copy. On the back of the base are the words (in script), "Lincoln from Life/L.W.Volk 1860/ (and in Gothic letters, the words), C HENNECK CO./MIL. & CHIC." The interesting fact about this bust is that it was given to Mrs. Eleanor Gridley, Lincoln authority and the author of a life of Lincoln, by Volk. When the original draped bust was made cannot be determined from the information available to me. C HENNECK(E) CO. opened a statuary business in Chicago in 1888 at 207 Wabash Avenue. The firm ran under this name until 1892 when it passed into the hands of its manager, Gustave A. Fleischer, who continued the business under his name at the same address until 1894. After 1894 the name disappears from the directories. It would seem that Volk had this bust reproduced at the Henneck Co. between 1888 and 1892. Volk's studio was just a few city blocks away from the Henneck address. When Volk actually worked on the draped bust is not known. It may have been many years before this casting, or just a short while. I don't know how many copies of the original draped bust were made, and I don't see how this could be traced.

The marble Hermes bust, then the property of the Chicago Historical Society, was destroyed in the Chicago Fire of 1871 -- along with the Society's building, its collections, and its records, which contained the information how the bust came into the Society's possession. This matter has never been cleared up. Subsequent minutes of the Society's meetings shed no light on the subject. We know that Volk sold the original marble to the Crosby Art Association of Chicago in 1866. We know that the bust was offered as one of the prizes in the lottery when Uriah Crosby raffled off his Crosby Opera House and its art collection in January of 1867, and that Volk had stipulated that whoever won the bust must allow it to be exhibited at Paris in 1867. The original marble was prize #10 in the lottery, but this ticket was not sold and presumably the bust remained in Crosby's possession. (Chicago Tribune, Jan. 30, 1867, p. 4, col. 3) We do know that the bust was exhibited in Paris, but its acquisition by the CHS has not been traced because of the previously mentioned destruction of the Society's records.

A photograph of Volk before a marble bust was taken by J. Carbutt for Biographical Sketches of the Leading Men of Chicago, Wilson & St. Clair, Chicago, 1868. There seems to be no way to determine whether the marble in the photographs is the original for as you know, Volk did make copies of the first marble - in marble.

Other sculptures of Lincoln, which you may not be familiar with, are also in the Society's collections. They are:

BUST . Plaster, painted grey, height 24 1/2", by George Etienne Ganiere, inscribed: "G. E. Ganiere, Sc. - Chicago 1916".

STATUETTE Bronze, full length, standing, height 39" by Daniel Chester French, signed on left top of base, "© DANIEL C FRENCH SC / 1912".





U. S. DEPARTMENT OF COMMERCE  
PATENT OFFICE  
WASHINGTON

April 6, 1962

Mr. Edward H. Schwartz  
1025 E. Phil Ellena Street  
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

In reply to your inquiry of March 19, 1962, you are advised that our records disclose that Design Patent No. 1250 was issued on June 12, 1860 to Leonard W. Wolk for a "Design for a Bust of A. Lincoln". For your information, a copy of the patent is enclosed.

In accordance with your request, the photograph which was transmitted with your letter is being returned herewith.

Very truly yours,

A handwritten signature in cursive script, reading "J E Clifton Jr", with a checkmark at the end.

J. E. Clifton, Jr., Head  
Correspondence & Mail Branch

JEC:fw  
Enclosures



SMITHSONIAN INSTITUTION  
UNITED STATES NATIONAL MUSEUM  
WASHINGTON 25, D. C.

MAY -3 1962

Mr. Edward H. Schwartz  
1025 East Phil Ellena Street  
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

The original plaster casts of Lincoln's face and hands, executed by Leonard Volk in 1860, along with bronze replicas of the casts, were given to the United States Government in 1889 by thirty-three subscribers for preservation in the National Museum. The subscribers purchased the casts from Douglas Volk, son of the sculptor. Our records indicate that the original face mask was made in Chicago, Illinois, in April, 1860. The original casting of the hands was made in Springfield, Illinois, the Sunday following Lincoln's nomination to the Presidency in 1860. Both the mask and the hands are now on exhibit in the North Hall of our Arts and Industries Building.

The plaster bust of Lincoln, which we have in our collections, is marked "Abraham Lincoln modeled from life, Leonard Volk, Chicago, 1860, Replica." Our Division of Political History, which has custody of the bust, has no information on the location of the original although we are of the opinion that it is in the Metropolitan Museum of Art in New York. However, Miss Josephine Cobb, of The National Archives, Washington 25, D. C., has made an extensive study of Lincoln's likenesses and may be able to help you with your problem.

We are sorry not to have more information on this subject, and we would be interested to learn of any conclusions you reach in the course of your own research.

With best wishes,

Sincerely yours,

*Richard H. Howland*

Richard H. Howland  
Head Curator  
Department of Civil History





Philadelphia 50, Penna.  
May 9, 1962

Miss Josephine Cobb  
National Archives  
Washington 25, D.C.

Dear Miss Cobb:

I am writing you at the suggestion of  
Mr. Richard H. Howland of the Smithsonian Institution.

Enclosed is a photograph of a plaster  
statue known as the Draped Bust by Leonard Wells Volk.  
It seems that very little is known about this particular  
work but that a great deal is known about the other works  
of Volk.

Through research I have determined that  
Volk made a life mask of Lincoln sometime around March  
of 1860 and that on May 20th, 1860 Volk made plaster  
casts of Lincoln's hands. In April of 1860 Volk made a  
plaster cast of a sculptured head of Lincoln. On May 17th  
of 1860 Volk submitted to the Patent Office a photograph  
of a marble bust now known as the Hermes Bust. It was  
patented on June 12th of 1860. None of these works are  
the same as the Draped Bust but there are striking re-  
semblances especially in the treatment of the hair and  
the fact that all the works are beardless. It would seem  
that the Draped Bust was made sometime after Volk's other  
Lincoln likenesses; the exact date is unrecorded as far  
as I can determine to date.

The photograph enclosed is in black paint  
over gilt. It is 32" high, 5 1/2" drapery to pedestal and  
is 22 inches at the widest point below the shoulders.  
The reverse bears the inscription in script: "Lincoln  
from Life by L.W. Volk.". No date is given nor are there  
any other identifying symbols. This particular casting  
has been in the possession of the same family for thirty  
years and had been the property of an aged Philadelphian  
whose son disposed of it after his father's death in  
1932. There is no doubt that this bust is quite old but  
how old and where it came from are a mystery.

I have been unable to secure answers to  
the following:

When and where was the original study  
made? What were the circumstances surrounding its origin?  
Were there several casts made of the original model at that  
time or was just one cast made? Where is that original  
casting today if it exists and how can it positively be  
identified as such?

It is a baffling puzzle to date though I  
have been in touch with authorities of historical socie-  
ties, museums etc. Perhaps you could help me?

Any help will be appreciated.

Very truly yours,







THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

9735-1  
217

REFERENCE DEPARTMENT  
PRINTS AND PHOTOGRAPHS DIVISION

May 16, 1962

Dear Mr. Schwartz:

At Mr. Milhollen's suggestion I have made a further search for information concerning the so-called "draped" bust of Lincoln by Volk. It is not mentioned in any of the numerous publications which we have examined, with the exception of He Belongs to the Ages, which you have already seen. Our collections include catalogs of Hennecke's Florentine Statuary, for the years 1883, 1886 and 1887, in which their busts of Lincoln, wearing the traditional coat and vest, collar and tie are listed for sale and illustrated. No "draped" bust is included in their catalogs which we have examined.

We find a "draped" bust of Lincoln, which appears to be the same as the picture you enclosed in your letter of May 3, however, in the Catalogue of P. P. Caproni and Brother (1929-1932) numbers 5448 and 6815. The bust is ascribed to Volk, height 2 ft. 6 in. The firm is still operating under the name P. P. Caproni and Brother, at 1914 - 1920 Washington Street, Boston, Massachusetts; their records may show if this cast was taken from the original, and if so, where the original might be located.

In reply to your inquiry concerning plaster casts from the original bust by Volk, let me refer you to the chapter entitled "The Ingenius Yankee Mechanic, or, The Statuary Business" which is included in Yankee Stonecutters, by Albert T. Gardner, published for The Metropolitan Museum of Art, by Columbia University Press, New York, 1945. The story of Leonard Volk and the great demand for plaster copies of his bust of Lincoln is told on page 53. If the Chicago Historical Society, or the Lincoln National Life Foundation cannot answer your questions concerning the original bust, it is doubtful that further information is extant.

We are returning your picture herewith.

Enclosures:

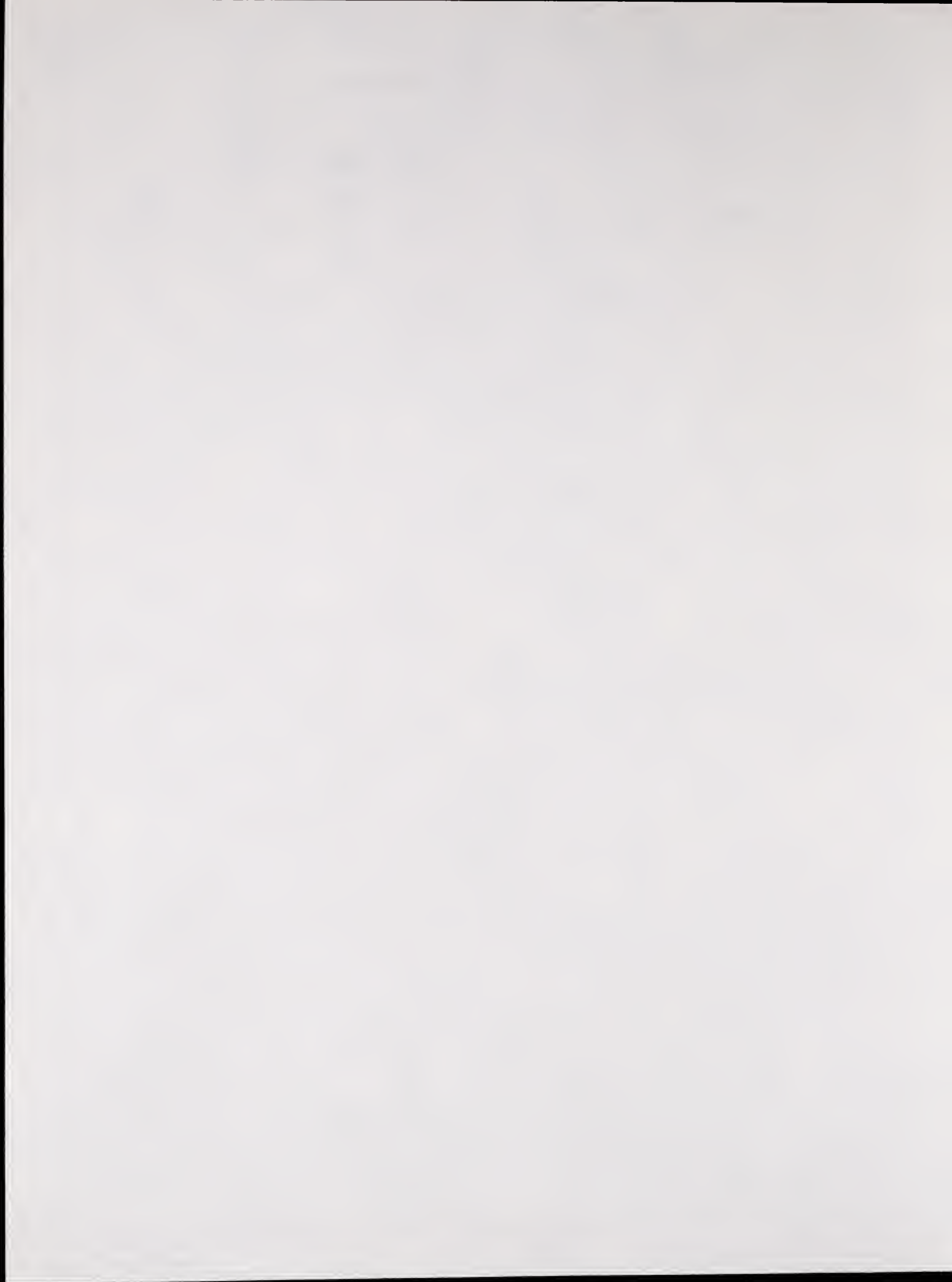
Print

Very truly yours,

Mr. Edward H. Schwartz  
1025 E. Phil Ellena Street  
Philadelphia 50, Pennsylvania

*Lucile U. Haseman*

(Mrs.) Lucile U. Haseman  
Reference Librarian for the Fine Arts





Founded 1866

CLARK STREET BRIDGE, 1856

Telephone MICHigan 2-4600

**CHICAGO HISTORICAL SOCIETY** · *North Avenue and Clark Street, Chicago 14, Illinois*

*Andrew McNally III, President · Theodore Tiekens, 1st Vice-President · James R. Getz, 2nd Vice-President · Cyrus H. Adams III, Treasurer*

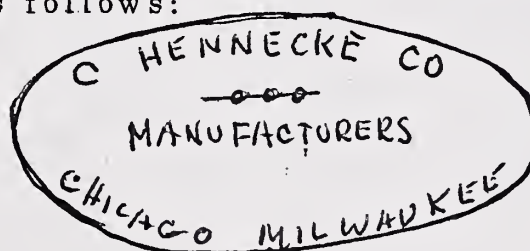
*Paul M. Angle, Secretary and Director*

June 4, 1962

Mr. Edward H. Schwartz  
1025 East Phil Ellena Street  
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

I have not been able to dig up anything new on the draped bust since my last letter to you -- except (my face is red, especially after the eulogistic comments in your letter) now comes another draped bust from the Society's collections. This one conforming in measurements -- 32" high, 24" wide, and pedestal 5 1/2" to the drapery -- to the bust you are trying to locate. It is signed on the back, in script, "Lincoln from Life by/L. W. Volk". Beneath this it is marked as follows:



So it too probably is a copy. This bust is finished in light gray paint and has never been gilded.

As far as suggesting new approaches to you I'm afraid that I can't be of any help there. I will keep this subject in mind and perhaps I may find something in the future. If I do, I will send the information on to you.

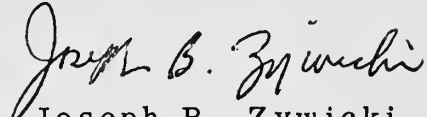




Mr. David H. Schwartz  
June 4, 1962  
Page Two

I almost forgot to include the following: The bust given to Mrs. Gridley measures 31" high, 17 1/2" at the shoulders and 6" pedestal to drapery. It is finished in tan paint and never was gilded.

Yours truly,

  
Joseph B. Zywicki  
Museum Curator





(Hands)

NO  
Ack  
Necessary

Founded 1856

CLARK STREET BRIDGE, 1856

Telephone MIchigan 2-4600

**CHICAGO HISTORICAL SOCIETY** · *North Avenue and Clark Street, Chicago, Illinois 60614*

Andrew McNally III, *President* · Theodore Ticken, *1st Vice-President* · James R. Getz, *2nd Vice-President* · Gardner H. Stern, *Treasurer* · Paul M. Angle, *Secretary*

Clement M. Silvestro, *Director*

April 15, 1970

Dear Mr. McMurtry:

Enclosed are copies of a couple items I found  
in weeding out old correspondence.

Uncertain and confusing, as usual.

Do not bother to acknowledge.

Sincerely yours

*Margaret Scriven*  
(Miss) Margaret Scriven  
Librarian

Mr. R. Gerald McMurtry

Lincoln National Life Foundation

1301 So. Harrison St.

Fort Wayne, Indiana 46801





November 3, 1964

Dear Mr. Minkel:

I think you will have a great deal of trouble in determining how many pairs of hands of Lincoln are in existence. There are three sets in the possession of the Chicago Historical Society.

It seems that Mr. Jules Berchem received the original set from Leonard Volk and from those made copies both in plaster and bronze, of which the first set made from the original was presented to the Society.

The three pairs are inscribed as follows:

"A. Lincoln / L. W. Volk - 1860"

Berchem — "Jules Berchem / A. Lincoln / L. W. Volk 7, 1860 fecit"

"A. Lincoln, L. W. Volk, Fecit - 1861"

We have a Parke-Bernet catalog of 1952 showing a bronze cast of the life mask of Lincoln. There is a notation that this mask sold for \$90 at that auction.

I am enclosing a reproduction of a typescript from our manuscript collection concerning the original bust and reproductions. I cannot say whether the proposed action ever took place.

It is interesting to note that some newspaper articles (and recent ones, at that) contend that the bust and hands were lost in the Chicago fire of 1871, while other accounts state that the original mask and hands were safe with Volk when he was in Rome at this time.

I don't know whether you will ever find the number of reproductions made, but do hope that you will find the enclosed information of some interest.

Sincerely yours,

James E. Morris  
Reference Librarian

Mr. L. E. Minkel  
Rural Route #3  
Cassopolis, Michigan



*St. Gaudens*

Dear Sir:

The Committee wish to report that the original casts and duplicates in bronze are now in possession of the National Museum. They also beg leave to call attention to the terms upon which the subscription is made and therefore send to you the following:

The Committee.

New York, February 1, 1886.

Dear Sir:

The undersigned have undertaken to obtain the subscription of fifty dollars each, from not less than twenty persons, for the purchase from Mr. Douglas Volk of the original casts taken by his father, the sculptor, Mr. Leonard W. Volk, from the living face and hands of Abraham Lincoln, to be presented, together with bronze replicas thereof, to the Government of the United States for preservation in the National Museum at Washington.

The subscribers are themselves each to be furnished with replicas of the three casts in plaster or bronze. If in plaster, there will be no extra charge beyond the regular subscription of \$50.; if the complete set is desired in bronze, the subscription will be for \$85; if the cast of the face only is desired in bronze, the hands being in plaster, the subscription will be for \$75.

A condition of the gift to the Government will be that the originals shall never be tampered with, and that any casts taken in the future shall be from the bronze replicas and not from the original casts. It will also be stipulated that for a period of ten years, or until January 1, 1896, no casts shall be made, or permitted to be made, by the government. Subscribers will also be asked to agree that until the same date, January 1st, 1896, they will permit no casts to be taken from the replicas in their possession, while during the same period Mr. Leonard Volk, or his heirs will be permitted to dispose of copies at not less than the sums paid by the subscribers.

Those wishing to take part in the subscription will notify at once either of the undersigned

Augustus St. Gaudens, 148 West 36th St.  
Thomas B. Clarke, 203 West 44th St.  
Richard Watson Gilder, care of Century Magazine,  
33 East 17th St.

*Ack*

*Mr. Rodman Gilder*

*Through*

*H. St. Rodman*

*123 W. Hudson St - Chicago*





This case contains the first cast made in the mold taken from the living face of Abraham Lincoln by Leonard W. Volk, sculptor in Chicago in the year 1860. Also the first casts made in the molds from Lincoln's hand, likewise made by Leonard Volk in Springfield, Illinois, on the Sunday following Lincoln's nomination for the Presidency in May 1860. Also the first bronze cast of the face-mold and bronze casts of the hands. Presented to the Government of the United States for deposit in the National Museum by thirty-three subscribers.

Committee      Thomas B. Clarke,  
                  Augustus St. Gaudens,  
                  Richard Watson Gilder,  
                  Erwin Davis-

Benjamin Altman  
Boston Athenaeum  
J.L. Cadwalader  
William Carey  
The Century Co.,  
George F. Childs  
Erwin Davis  
Alex W. Drake  
Dr. Geo. M. Eddy  
Fairmount Park Assn., Phila.  
Richard Watson Gilder,  
J.J. Glassner,  
John Hay  
E.W. Hooper,  
Walter Howe  
Henry E. Howland

B. Scott Hart  
Henry Irving  
Dr. F.J. Keene  
Enoch Lewis  
R.J. Lyle  
J.B. Mack  
Payson Merrill  
S. Weir Mitchell  
Allan Thorndike Rice  
Jacob Schiff  
Bram Stoker  
F.J. Stinson  
Augustus St. Gaudens  
Dr. William Thomson  
Alexis Turner  
J.Q.A. Ward

2. 1934-1935  
1934-1935  
1934-1935

A SUMMARY OF KNOWN FACTS REGARDING

LEONARD WELLS VOLK

Born in Wellstown, N.Y., November 8, 1828

Studied marble cutting with his father

Opened first studio in St. Louis

Studied in Rome

Opened Chicago studio in 1857

Met Lincoln in Chicago in 1858

Cast Lincoln's face in Plaster, March-April, 1860

Cast Lincoln's hands, Springfield, June, 1860

Chicago fire destroyed many Volk items 1871

All but hands: "Later on all of these personal items, except the casts of Lincoln's hands, were lost in the Chicago fire." Louis Warren, in Lincoln Lore, #731, April 12, 1943.

All but face and hands: "Several association items which Volk carried back to Chicago were destroyed in the conflagration of 1871, and the sculptor saved the casts of the face and hands by taking them with him on a trip to Rome." F. L. Bullard, in Lincoln in Marble and Bronze, 1952.

Gave life mask and casts of Lincoln's hands to son, Stephen Douglas Volk. (unknown date) L.A. Warren, in Durman's He Belongs to the Ages, p. 3.1951.

Died

1895

JULES BERCHEM

Born in Grenoble, France,

Indentured into bronze work

Came to America, bronze master

Cast Volk's mask and hands in

"Mr. Jules Berchem received Leonard Volk and from these E. Morris, Reference Library Society, November 3, 1964, Warren Museum.

Began his own Foundry

Makes copies from "Master" ca Centennial  
Presents copies to Chicago History Society  
Died, Oak Park, Ill.



175-1000-1000  
175-1000-1000

A SUMMARY OF KNOWN FACTS REGARDING VOLK AND BERCHEM

LEONARD WELLS VOLK

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Studied marble cutting with his father

Opened first studio in St. Louis

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Gave life mask and casts of Lincoln's hands to son, Stephen Douglas Volk. (unknown date) L.A. Warren, in Durman's He Belongs to the Ages, p. 3.1951.

Died 1895

JULES BERCHEM

Born in Grenoble, France, December 11, 1855

Indentured into bronze work 1866

Came to America, bronze master in Chicago 1882

Cast Volk's mask and hands into Bronze (date unknown)

"Mr. Jules Berchem received the original set from Leonard Volk and from these made copies..." James E. Morris, Reference Librarian, Chicago Historical Society, November 3, 1964, letter in Louis A. Warren Museum.

Began his own Foundry 1885

Makes copies from "Master" casts for Lincoln Centennial 1906  
Presents copies to Chicago Historical Soc. 1913  
Died, Oak Park, Ill. 1930

VOLK IN THE SMITHSONIAN INSTITUTION

Plaster casts and bronze copies presented to Smithsonian Institution Feb/ 1886.  
"Mr. Richard W. Gilder...with Augustus Saint Gaudens and a few others, purchased the casts and presented them with bronze copies to the Smithsonian Institution. The first bronze copies were made by Saint Gaudens." Warren, op. cit.  
Both mask and hands are inscribed, 'copyright, 1886.'

VOLK IN THE SMITHSONIAN INSTITUTION

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1913

1930

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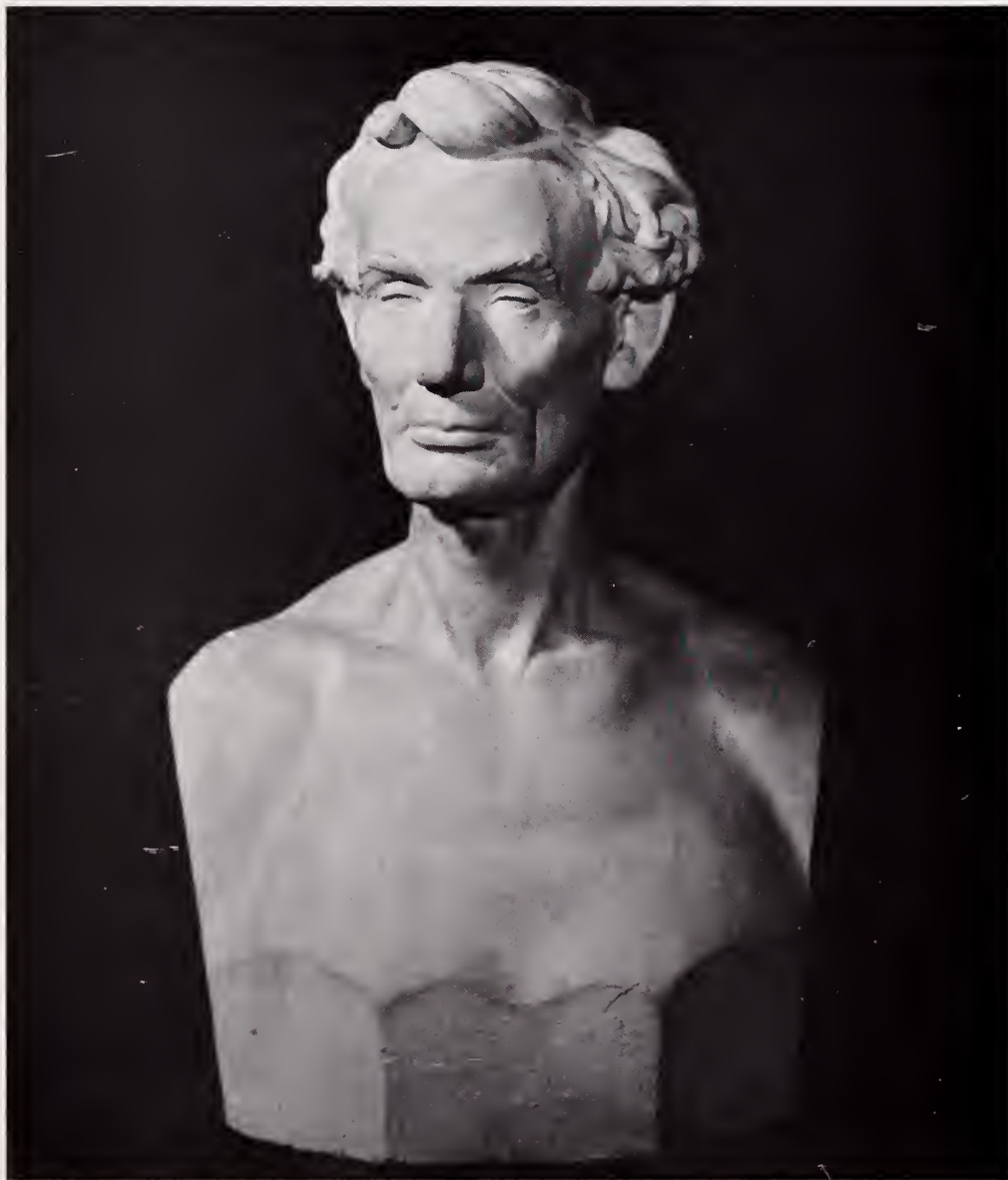
# LIVING MUSEUM

Vol. XXVIII

FEBRUARY, 1967

No. 10

Devoted to a better understanding of living things and  
the surroundings in which we live



Bust of Abraham Lincoln, 1860. Sculptor, Leonard W. Volk.  
Coll. of Illinois State Historical Library. (Photo, Charles Hodge)



# THE LIVING MUSEUM

*Issued Monthly Without Charge by the*

ILLINOIS STATE MUSEUM, SPRINGFIELD, ILLINOIS

Hours: Daily, 8:30 to 5; Sunday, 2 to 5

CLOSED: New Year's Day, Easter, Thanksgiving, and Christmas

ORVETTA M. ROBINSON, *Acting Editor*

MILTON D. THOMPSON, *Museum Director*

(Printed by Authority of the State of Illinois, Revised Statutes, 1961, 127 § 58.15)

## THE FACE OF LINCOLN

BETTY MADDEN, *Assoc. Curator of Art*

In Lincoln, Illinois, June, 1858, Leonard Volk—one of Chicago's first sculptors—asked a tall, ungainly man from Springfield, Illinois, named Abraham Lincoln to sit sometime for a portrait bust. Volk had been making a statue of his benefactor and cousin-by-marriage, Stephen A. Douglas, and he knew Lincoln only as Douglas's opponent in the race for State Senator. But he had to wait two years before a definite engagement was made for a sitting, a Saturday morning in April, 1860.

"Mr. Volk," said Lincoln when he finally arrived, "I have never sat before to sculptor or painter—only for a daguerrotype and photographs. What should I do?"

And Volk explained that he would first take measurements of Lincoln's head and shoulders and next morning would make a cast or mask of his face which would save him a number of sittings.

Such a process has long been used by artists to preserve for posterity the features of a great man or, as in Volk's case, to be used as a model for further work.

To make a *mold*, the face is first covered with a protective coating of grease after which soft plaster is applied and allowed to harden. Straws or quills are placed in the nostrils to allow the subject to breathe.

When the mold is removed and dried thoroughly, a *cast* or positive impression is made by a similar process, that is, by coating the inside of the mold first with a substance to which plaster

will not stick, then coating the inside of the mold with plaster. From the mold there emerges an almost perfect reproduction of the original face.

For the uninitiated, this may be a somewhat frightening experience. Sensing a little uneasiness, Volk told Lincoln an amusing story about an Italian plasterer, Mat, who once attempted to make a mold of a Swiss gentleman's face but forgot to coat the face first with grease. As the plaster began to set, it became solid around the beard and mustache and Mat, becoming frightened, ran off leaving the man to extricate himself the best he could by breaking the mold and cutting and pulling out the hairs.

Said Volk, "Mat took special pains to avoid that part of Switzerland after that artistic experience. But his companion, who somewhat resembled him, not knowing of his partner's performance, was soon afterwards overhauled by the gentleman and nearly cudged to death."

At this, Lincoln laughed until the tears rolled down his cheeks, and the mold was made, without mishap, except for a few hairs pulled from his temples.

Through Thursday of the following week Lincoln sat each morning for a bust, and in between times Volk undoubtedly referred often to the life-mask which he had already made. At the last sitting Volk asked him to remove his shirt and undershirt so that he might represent the shoulders and chest "as nature presented them." Lincoln pulled his undershirt down, tying



Bronze life mask of Abraham Lincoln. 1860. Leonard W. Volk. Coll. of Ill. State Hist. Library. (Photo, C. Hodge)

Bronze life cast of Lincoln's hands. 1880. Leonard W. Volk. Coll. of James Hickey, Elkhart, Ill. (Photo, C. Hodge)

the sleeves behind him. When Volk was finished and busy trying to capture the last details before they were forgotten, Lincoln took his leave.

"A few moments after," Volk said, "I recognized his steps rapidly returning. The door opened, and in he came exclaiming: 'Hello, Mr. Volk! I got down on the sidewalk and found I had forgotten to put on my undershirt and thought it wouldn't do to go through the streets this way.' Sure enough, there were the sleeves of that garment dangling below the skirt of his broad-cloth frock-coat! I went at once to his assistance and helped him to undress and redress him all right, and out he went with a hearty laugh at the absurdity of the thing."

The following month Mr. Lincoln received the nomination for President of the United States; and Leonard Volk, being that evening in Springfield, presented Mrs. Lincoln with a cabinet-sized bust of her husband modeled after

the large one he had completed. A few days later he made molds of Lincoln's hands.

During the campaign that ensued, many casts of Volk's bust of Lincoln were made and sold, but only a fortunate circumstance preserved Volk's original casts of the face and hands. For, while Volk was in Europe, the tragic Chicago fire occurred and his studio with all of its contents was completely destroyed. But, luckily, he happened to have along with him in Europe the two precious casts; and the features of Abraham Lincoln were saved for the future to become "a model and guide for all who have since attempted to portray that rugged, homely, yet strong and pleasant face."

Much of the above story is adapted from an article, "The Lincoln Life-Mask and How It Was Made," by Leonard W. Volk, which appeared in *Century Magazine*, December, 1881, and was reprinted in the *Journal of the Illinois State Historical Society*, Vol. 8, No. 2, July, 1915.

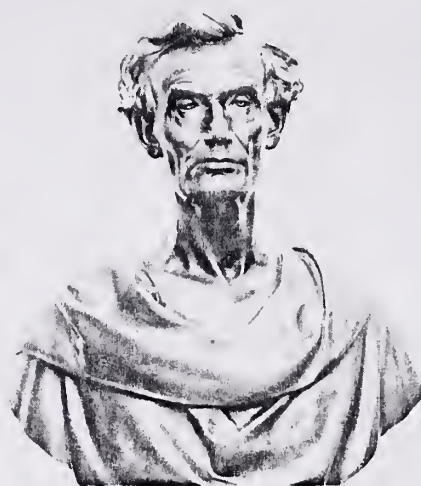


# Emancipator

JANUARY 19, 1981 • NO. 238

THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

## It's nearly take-off time for the Great Balloon Race



*February sales campaign winners will receive a copy of this Volk statue of Lincoln for their very own.*

February 1 is take-off time for the 1981 February-March Sales Campaign—"The Great Balloon Race." Are you ready for your ascension to excellent prizes, awards, increased sales and recognition for your victory in this race?

Your ascent to the clouds in your beautiful balloon can earn you a handsome special limited edition replica of the Leonard W. Volk Lincoln Statue that is on display in the Louis A. Warren Lincoln Library and Museum.

This beautifully crafted work of art will certainly enhance your home or office. It is an exclusive art object that has been created especially for

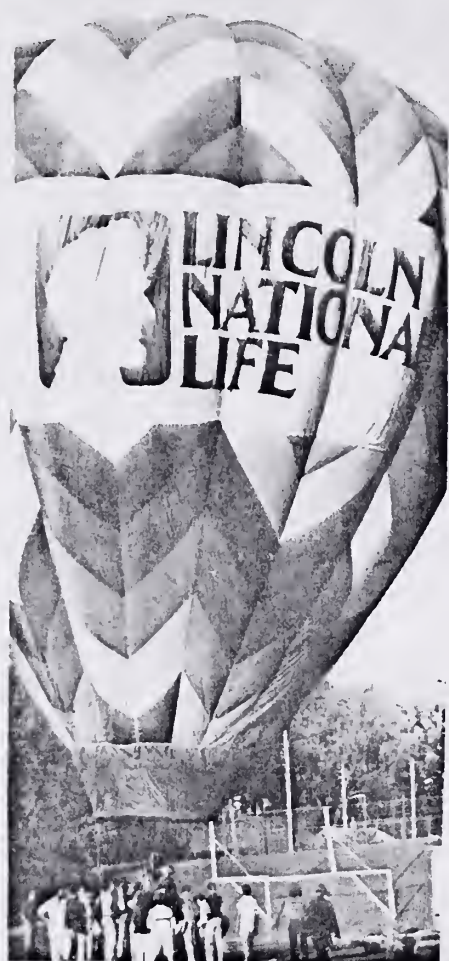
this campaign and may not be purchased anywhere. It is only available as an award from this sales campaign, and is being made available in several sizes for appropriate recognition in relation to the amount of production credit that you achieve. This is your only chance to become a proud owner of this magnificent piece. Don't miss it!

And if you prefer to choose your own award, you have the option of receiving valuable performance points that can be redeemed from the awards catalogue available at your agency or district office. The catalogue contains top quality items that you may choose—clothes, jewelry, luggage, home furnishings, office furnishings, sports equipment and appliances, just to name a few of the many choices available.

Special recognition will be accorded to the national Leading Agent who will receive a special trip for two. This fantastic trip will be custom designed for the winner in terms of destination, duration and expenses for a value of up to \$2,000.

In addition, the National Leading Agent will win a plaque and will be interviewed by the *Emancipator*. And the leaders in each of the New Agent Organization, the Intermediate Agent Organization, and the Established Agent Organization will

(Continued on page 5)



## Great Balloon Race

(Continued from page 1)

win handsome plaques and national recognition in the *Emancipator* as will the runners-up.

The National Leading Agency will receive a plaque and a banquet honoring its achievement plus a write-up in the *Emancipator*. And there will be plaque recognition for Agency Band winners and runners-up, too. Agencies that go over their goal will receive bonus performance points.

Winners in the campaign will be announced on Tuesday, April 21.

"The Great Balloon Race" has something for everyone. So, set your sights on your ascent to new production heights. It's nearly time for lift-off.

---





# Engraver

THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

FEBRUARY 2, 1981 • NO. 239

## Here's your chance to get Lincoln Bust

"The Great Balloon Race" Sales Campaign is offering a replica of the famous Leonard W. Volk Lincoln Bust as a most distinguished award for outstanding sales performance in the campaign.

This limited edition was created in response to input from Agency Heads, Sales Managers and agents. Lincoln memorabilia has such high identity with the company when the elegant award is displayed in an agent's home or office, visitors can easily note that it is a campaign award.

Made of bronze and mounted on a base of beautiful walnut, this handsome replica of the Volk Lincoln Bust was created especially for this sales campaign by a national award winning sculptor.

This beautifully crafted work of art has an interesting history. Volk was the first sculptor to model a bust of Abraham Lincoln. Shortly before Lincoln was nominated for the presidency in 1860, the sculptor made a plaster cast of the candidate's face, a painful process, but one which gave Volk an exact replica of Lincoln's facial features. Volk also took careful measurements of Lincoln's shoulders and torso. The sculptor then used the mask and measurements to make the Volk Lincoln Bust.

When Lincoln saw the results of Volk's work, he said, "There is the animal himself."

Each of the Lincoln Busts will be personalized with a brass plate on the front of the walnut base reading, "Presented to (agent's name) for Outstanding Achievement in the 1981 Sales Campaign. The base will also contain information printed on gold foil that documents the historical significance and development of this work of art.

Agent winners have the option to receive a replica of the Volk Lincoln Bust or performance points that represent the equivalent value of the various sized busts offered at the five production credit levels.

Each Lincoln Bust will be remembered and the dies used to cast the busts will be destroyed, making this limited edition an extremely valuable item of Lincoln memorabilia.

Reserve yours today! Send in your Campaign Award Selection Registration Card to Campaign Headquarters now!







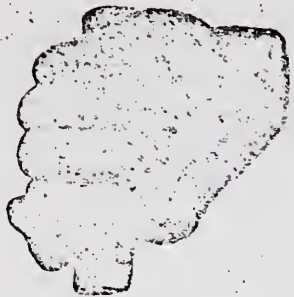
# REBECK BOOKENDS

To complete the presentation of Lincoln memorabilia, Mr. Mazzolini commissioned sculptor Steve A. Rebeck, nationally known for his portrait work and first graduate of the Cleveland School of Art, to execute a Lincoln bust suitable for functional application and beauty. Mr. Rebeck styled his three dimensional interpretation after the famous Pickett plaque. Mazzolini Artcraft completed the functional idea, mounting the Lincoln bust, finished in antique bronze, on an ebony colored base. The Lincoln Bookends are 8 1/2" x 6 1/2". Sold individually or in pairs.

## THE VOLK LINCOLN RIGHT HAND

Sunday, May 21, 1860 Springfield, Illinois, the day after Lincoln's nomination for the presidency, thousands of visitors shook hands with the man destined to become the "great emancipator".

Mr. Volk planned to make a casting of Lincoln's right hand but the endless line of visitors greeted the "president to be", far into the afternoon. Lincoln's hand was swollen. Volk suggested that Lincoln hold something in his hand. Lincoln went to the woodshed and saved off a piece of broom stick. He was busily smoothing the end of the broom stick when Volk interrupted and said, "It isn't necessary." Lincoln replied, "I thought I would like to have it nice." The Volk reproduction of Lincoln's right hand holding the piece of broom handle is a most desirable addition to the collector's shelf. The finish is an exact duplicate of the original bronze casting.



RIGHT HAND



LEFT HAND

## THE VOLK LINCOLN LEFT HAND

The left hand of Lincoln shows the strength and detail of bone structure and veins. Mr. Volk cast the left hand and the right hand on the same day. While he was preparing the plaster Lincoln said: "You have heard that they

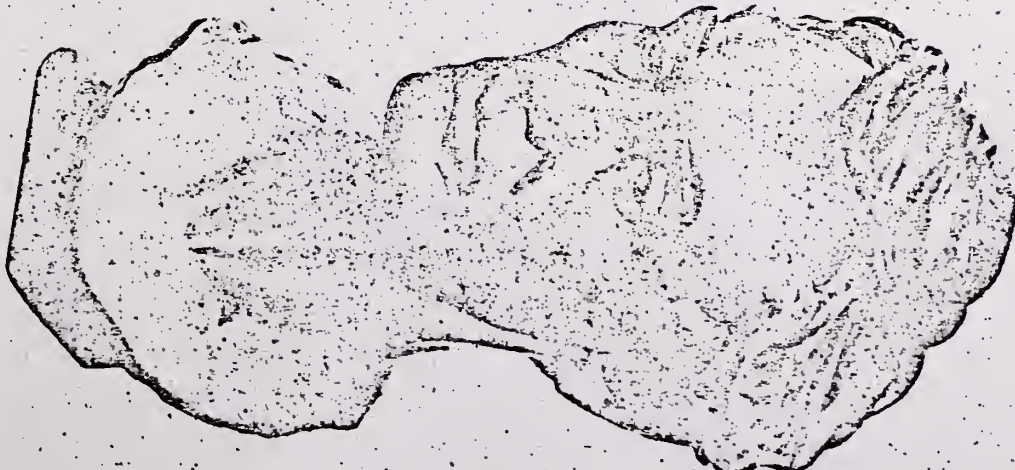
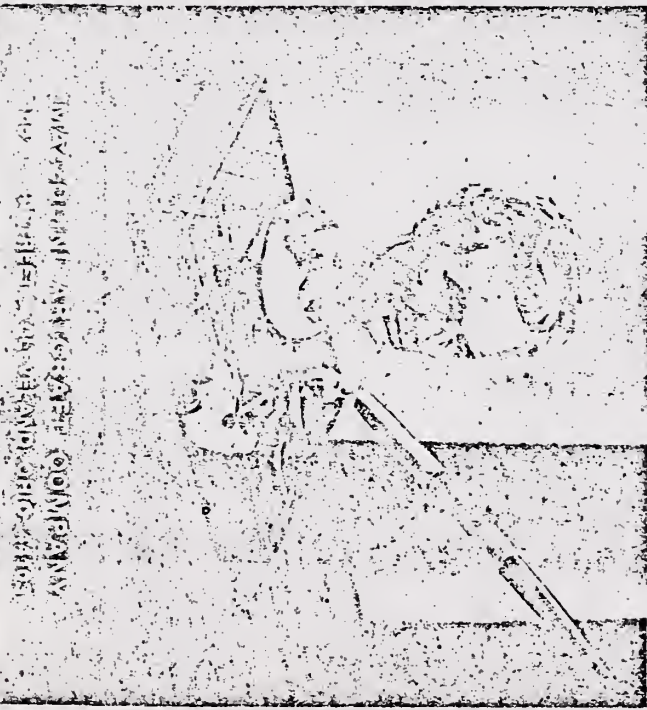
call me the railsplitter, and you saw them carrying rails in the procession Saturday evening. Well, it's true that I did split rails and one day while I was sharpening a wedge on a log, the axe glanced and nearly took my thumb off and there is the scar, you see."

The authentic reproduction of the Volk Lincoln hand in exact scale is complete in every detail including the scar that Lincoln showed to Mr. Volk.

## LINCOLN DESK SET

Since the short Volk Lincoln bust has long been a choice collector's item, Mazzolini Artcraft combined the esthetic and the functional, mounting the bust on an imported black and gold onyx base, complete with a **SHEAFFER** pen.

The Desk Set is recommended for awards and special presentations... bronze plates for engraving and mounting on the imported black onyx and gold base are available on request.



## LINCOLN MEMORABILIA

REPRODUCTIONS OF GREAT ARTISTS WORKS OF LINCOLN

MAZZOLINI ARTCRAFT COMPANY



### THE PICKETT PROFILE OF LINCOLN

The original Pickett study is an elliptical shaped piece of bronze 24 x 19 inches and one quarter inch thick. The head of Lincoln in bas-relief measures 18" x 12". Inscribed in the lower area of the plaque is the name "Pickett 1873".

The details of Pickett's life and works are lost in antiquity. Historians believe that Pickett was associated with Leonard Volk, either in France or America. Volk was in Europe about the time the profile was created. No other work by Pickett was ever found.

It is believed that Pickett worked from a photograph made by C. S. German, Springfield, Illinois.



The Pickett profile was eventually approved and accepted for a commemorative two cent stamp, a one cent piece and a 3" x 5" postal card.

The famous Pickett plaque is now made available in detailed reproductions for the collector, student and historian.

### THE VOLK SHORT BUST OF LINCOLN IV

Mr. Volk secured a patent on June 12, 1860 for his "Hermes" bust of Lincoln. The original bust was altered, cutting the neck and head out from the shoulders and the piece was mounted on a small base. The overall dimension is 17-1/2 inches tall.

This short bust is the most popular of all of Volk's works. The original bronze is in Washington, D.C. Volk inscribed on the base: "Original cast of bust of A. Lincoln from life sittings by Leonard W. Volk, Chicago, Apl. 1860".

All in all it is the most artistic and satisfying piece of Lincoln portraiture available. The finish is an exact duplicate of the original bronze casting.

### THE VOLK LIFE MASK . . . . . SCULPTURAL STUDY OF LINCOLN



A major contribution to the sculptural studies of Leonard W. Volk and an understanding of Lincoln's physical characteristics can be found in the Volk Life Mask. Volk began his work on the mask March 1860. Lincoln was then an Illinois lawyer, in Chicago, appearing as a counsel for the defense in the United States Court case: Johnson v Jones and Marsh (Sand Bar Case).

The mask was made on Saturday, March 31, 1860. Volk reported, "He sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury." Lincoln said, "It's a process that was anything but agreeable."

The mask is often mistaken for a death mask. Despite its appearance, the mask has served as a foundation for portraits.

heads, busts, statuettes and statues depicting Lincoln as a vigorous and statesmanlike character of the nineteenth century.

Volk Life Mask is faithfully reproduced with a bronze metallic finish.

### THE VOLK HEAD OF LINCOLN II

The classic Volk rendering of Lincoln's head began after the sculptor completed the Lincoln mask. Using the mask as a base, Mr. Volk added eyes and hair to give the study a life-like appearance. Sittings continued with Lincoln making many visits to the sculptor's studios in Chicago. In April 1860 Lincoln and his friends visited the studios to see the clay model. General William A. Richardson, Ebenezer Peck and ex-Lieut. Governor William McMurry agreed the clay model was "just like him".



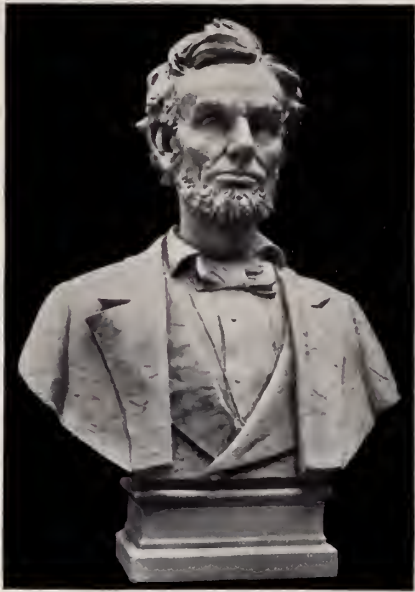
More than a century later historians art students and critics agree: Leonard W. Volk captured the strength, concern, pathos and burdens of the President struggling with the obligations of a nation fighting brother against brother.

The Volk Head of Lincoln II reproduced in exacting detail and finished to match the original bronze piece is a coveted addition to a collector of Lincoln lore.

# Lincoln in Sculpture

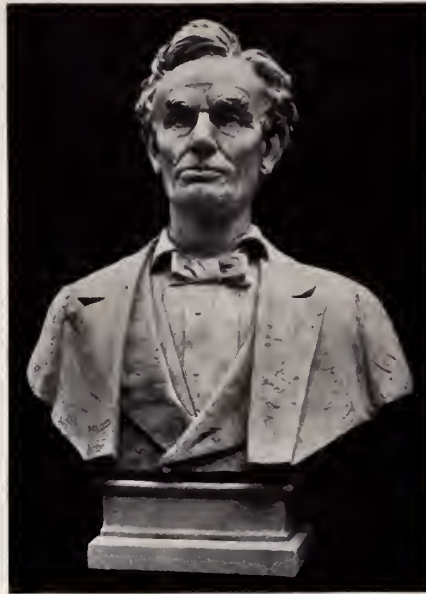
SPECIAL CIRCULAR FOR THE LINCOLN CENTENARY  
FEBRUARY 12, 1909

P. P. Caproni and Brother, 1920 Washington Street, Boston, Mass.



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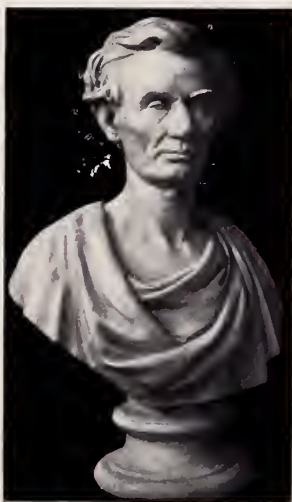
No. 5395 Height 2 ft. 8 in. \$20.00  
No. 5323 Height 1 ft. 2.00



COPYRIGHTED

No. 5394 Height 2 ft. 8 in. \$20.00  
No. 6322 Height 1 ft. 2.00

The two busts illustrated above are considered by leading authorities to be the finest likeness of Lincoln in sculpture.



No. 5448 Height 2 ft. 6 in. \$10.00

These plaster casts are finished in an old ivory tint and they can be readily cleansed with water and "Pearline."



COPYRIGHTED

No. 2514A Height 6 ft. 10 in. \$125.00  
No. 2888 Height 3 ft. 4 in. 20.00



# Lincoln in Sculpture

SPECIAL CIRCULAR FOR THE LINCOLN CENTENARY, FEBRUARY 12, 1909

P. P. Caproni and Brother, 1920 Washington Street, Boston, Mass.



No. 5449 Height 2 ft. 5 in. \$10.00



No. 6280 Height 1 ft. 2 in. \$2.00



No. 6281 Height 1 ft. \$1.50



No. 6295 Height 1 ft. 2 in. \$2.00



No. 10064 24 in. x 18 in. \$4.00

COPYRIGHTED



No. 11816 5 in. x 4 1/4 in. \$ .25



No. 14318 Right hand from life \$1.00

No. 13526 Life mask \$1.50

No. 14319 Left hand from life \$1.00

"SUGGESTIONS FOR INTERIOR DECORATION OF SCHOOLS AND GUIDE TO GIFT GIVING," a catalogue of 80 pages, containing about 500 half-tone illustrations of sculpture of different periods, is ready for distribution. Sent upon receipt of 6 cents for postage.

YOLK LEONARD W-  
GENERAL INFORMATION

DRAWING 22

SCULPTORS-V  
(BUSTS)



